NEW NEEDLECRAFT SERIES: NUMBER TWO

Constructive and Decorative Stitchery

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CONSTRUCTIVE AND DECORATIVE STITCHERY

Plate 1. Frontispiece.

Constructive and Decorative Stitchery

BY

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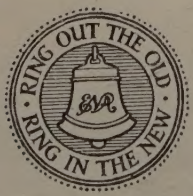
AUTHOR OF "THE NEW NEEDLECRAFT"

WITH CONTRIBUTIONS FROM

MISS MARGARET McMILLAN

AND OTHERS

FOUR COLOURED PLATES AND OTHER DESIGNS



LONDON

EDUCATIONAL NEEDLECRAFT ASSOCIATION

307 EVELYN ST., DEPTFORD, S.E.

1923

TO

RACHEL McMILLAN

PART FOUNDER, WITH HER SISTER MARGARET,

OF THE NURSERY SCHOOLS

AND

ONE OF THE INSPIRERS OF THE NEW NEEDLECRAFT,

THIS BOOK IS

AFFECTIONATELY INSCRIBED

First Edition 1921
Second Edition 1922
Third Edition 1923

FOREWORD

THE purpose of this little booklet is two-fold.

Firstly, to endeavour to bring the inspiration of the *New Art Stitchery* to the teacher in the school, so that she may be assisted in her all-important task of awakening and developing the artistic faculties of the children.

Secondly, to help those who desire to beautify their home and add more colour and durability both to the home and wearing apparel.

The first portion of the book applies particularly to the home, the latter to the school. And through these two sources—the home and the school—it is hoped and believed that the art of the needle will be raised from its fallen estate and placed in its rightful position as a distinct and distinguished branch of the arts. The art of the needle has its roots in our daily life. Of all branches of art it is the most simple, intimate and democratic, and is therefore indispensable to the educational and artistic development of the people.

L. G. F.

AUTHOR'S NOTE TO SECOND EDITION

THE fact that the first edition of this volume received such immediate and enthusiastic welcome from Elementary School Teachers, Inspectors of Needlework, and Education Authorities all over the country as to make the second revised and extended edition necessary within the space of a few months, is convincing evidence of the need for, and response given to, the new and "better way" of sewing, and to the simplified methods of garment-making as applied to the school sewing lesson.

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CONSTRUCTIVE AND DECORATIVE STITCHERY

NEEDLECRAFT IN HISTORY

The New Needlecraft is not really new. It is as old as the hills, as one may say. For has not the covering and decorating of the human form, in part or in whole, for health or comfort's sake, had its origin and example back down the ages to the most barbaric and savage of early races, and been common in greater or lesser degree, according to climate or custom, in every country of the known world?

We read that bone needles with eyes were found in the reindeer caves of France, belonging to the mammoth period.

How wonderful to reflect that the first tools were our own fingers, that the first motive power and aspiration sprang from within our own hearts, as the fragrance from the rose, the light from the gem. How interesting to recall that the first needles were of wood, bone and ivory, the first threads sinews and tendons of animals, the first spinning and weaving of stringed and twined grasses, twigs and bark, and that the first fabrics were woven by hand into mats, developing into the beautiful

bamboo stitchery in an endless variety of geometric patterns in basketry and other useful articles. And from these rude textiles of our ancient ancestors up to the production of the finest flax, wool, silk, leather, silver, gold and other fabrics, culminating in the gorgeous tapestries of the Middle Ages, might we not say that in the one hand was the warp and in the other the woof, and through all, the hand, eye and brain wrought in harmony; the children seeing all the processes from the bringing in of the fleece and flax to the putting on of the garments.

No machinery desecrated by separating brain and handwork. The spinning, weaving, constructing, designing and embroidering of clothing, house furnishings—curtains, floorcloths, wall hangings, religious, civil and military costumes, ceremonial robes and vestments, symbols, banners, ensigns, woven and sewn tapestries; everything that expressed the art and industry of the people, from castle to cot, was the work of hand and mind working in happy unison.

A wonderful example of the extent to which the art of hand stitchery and embroidery had developed in the Middle Ages is to be found in the Bayeux Tapestry, which depicts the Battle of Hastings. The canvas is stated to be 230 inches long by 20 inches broad. It is divided into seventy-two scenes. Thirty-seven buildings, forty-one ships or boats and 623 persons are represented, with 762 horses, dogs and other animals, and Latin inscriptions of many of the leading actors in the battle.

All this is worked in coloured worsted on a strip of linen in satin stitch and cross-stitch.

In the study of the old stitches we learn that they

have been in common use in every country under the sun. Many of them have been in recent years reproduced from old robes, tunics and ecclesiastical vestments in the Kensington Museum, and beautifully illustrated by Miss L. Pesel in her *Portfolio of Embroideries.*

In England and Scotland, in Russia, China and Japan, in the far-away East—India, Persia, Greece and Rome, and among the most remote Islanders in every part of the world—with these simple stitches the needle has plied its way, at once the most useful, intimate and democratic of all implements, uniting people of every class, colour, creed and nation.

Needlecraft is a great means of union among the peoples, joining them together, as Tolstoy says of Art, "in the same feeling," and so the wonder-working needle, with its many-tinted threads in all kinds and qualities of textures, has woven the thoughts, feelings, hopes, fears, doubts and aspirations of countless millions of people, young and old, in making and decorating the simplest homely garment, the grandest ceremonial vestments, or the highest imaginative symbols of Church and State.

Priest and prelate, prince and peasant, the carpenter, the weaver, the dyer, the ploughman, the monk, the nun, the yeoman's wife, the village maiden, all were the artists, all were the craftsmen and craftswomen, from the highest to the lowest. Robes were woven and embroidered for the rich, but time was found in plenty to artistically adorn the homespuns of the people.

Possibly the seamstresses of far remote times may have known how to fancy-stitch and embroider their

soft skin and rough mattings with their bone and ivory needles, and coarse threads of grasses and sinews of animals.

And who dare say that there may not have been more real art in the Needlecraft, such as it was, of these ancient days, or in the days of Joseph's coat of " many colours," [1] which doubtless embodied the utmost Needlecraft of the period, or when the little coat was made for her son by the mother of the child Samuel—of Scriptural fame—than in the eye-straining, nerve-wracking white on white mechanical stitchery and embroidery of modern days ?

Be that as it may, the simple stitches shown on page 100—beginning with the tacking-stitch and others—have been in use from early times up through the most highly-developed and brilliant art periods of civilisation, ancient and modern, the stitches becoming smaller and smaller as the threads and needles waxed finer and finer, till at last their identity seemed to fade away in the whirling wheels of modern industry, when the art of the needle, as other branches of art, became, for the most part, separated from industry. And when, alas ! the people lost their skill of hand in this, as in other arts, and withal their vision, and their love and sense of beauty and good workmanship.

But Humanity cannot progress backward, mechanical invention and creative imagination alike must go forward, and when better conditions, of simple, true, healthy surroundings for the people, have been laid down, beauty in our common everyday life will arise again, and a true Art of the future will

[1] This practice of piecing together parti-coloured materials in Ornamental Stitchery obtains in India at the present time.

awaken, with a renewed mechanical skill and creative genius of its own.

And the New Needlecraft—in the time of transition—comes with its awakening and transforming power; it takes the old stitches which had become in recent times diverted to ornamental embroidery purposes mainly, the sewing-machine doing the constructive work, and readapts them, and many others of its own creation, to the *new method* of constructing and decorating in the one process. Herein lies the miracle of the New Needlecraft, here its marvellous attraction.

It makes and ornaments at one and the same time. It uses the old stitches which have been dear to the people of all ages and in all lands, it invents new ones of its own, and adapts them all to the making and ornamenting of every kind of dress, underwear and articles of household use and decoration, public and private. This is the special feature of the new method which is so rapidly captivating the people. It unites the work of hand and brain, which have been so long separated in modern productive processes, and it does away with the wearisome and wasteful method of making the article first and then trimming it. And never two garments are made quite alike, but each has a distinctive character of its own in colour scheme or stitchery design, which in one way or another expresses the taste and feeling of the maker—as well as the choice of the wearer.

And as Miss Clementina Black says of the New Stitchery, "it is rapid, beautiful, varied and expressive," and it is so simple that even young children can learn and joy in the work or play of it, as they did of

old. For no branch of art lends itself so easily and simply to the play of human fancy as this long-lost art of the needle.

Thus the restoration of the Needlecraft art, with its demand for worthy and unfadeable materials and freehand stitchery designing, will do its own part in helping to bring back true beauty and happy exercise for the artistic and creative energies of the people. Already the New Ideals through the magic power of the needle and coloured threads are weaving their way into the enchanted hands of the young people in the schools of this and other countries.

CONSTRUCTIVE AND DECORATIVE STITCHERY

Four years ago the Edu-craft Association opened its Needlecraft studio and showroom at Deptford and issued its little handbook, *The New Needlecraft*, which went through its first edition so quickly that a second impression had to be printed within a few months of the first; and before two years were gone the new ideals in sewing had taken such root and spread with such rapidity, especially in educational circles, that the necessity for a more advanced and extended text-book became clear to the Association: hence this second booklet.

Besides individual inquirers from all classes and societies, elementary schools, public and private colleges, schools of Art, welfare centres, women's

Plate 2.

institutes, co-operative guilds, girls' clubs, artistic centres and sewing circles of every kind have responded to and acclaimed the New Ideals.

Miss Margaret McMillan—whose name is associated in an honorary capacity with the Edu-craft work at Deptford—was one of the leading pioneers of the New Needlecraft, as of so many other educational reforms. In conjunction with her own and her sister Rachel's inspired work at the Deptford Nursery School Training College, the first public enterprise—part business and part philanthropic—of the New Needlecraft, made its small beginning.

Edu-craft, it need hardly be explained, is a coined abbreviation of the longer title *Educational Needlecraft Association*, which the teachers familiarly term the E.N.A.

The success of the venture, especially educationally, has proved phenomenal. The revival of the art of the needle, referred to by Miss McMillan as " the Cinderella of the Arts," through the New Needlecraft Stitchery is creating nothing short of a revolution in the art of sewing in general and the making of clothing in particular. The Cinderella of the Arts, her genius and joy long crushed and suppressed under the ugly and cruel wheels of modern machinery, is at last—and on the eve of a new century—arising radiant and triumphant, her shining needle and glowing threads breaking the bonds of dull monotony and deadly custom in the art of sewing; for true it is that the new method is slowly but surely undermining the long-popular craze for fine white sewing and embroidery.

Mechanical lines of minute hand stitchery are doomed to pass away, along with many other of the

sense and soul-destroying abuses and customs in our social life of to-day as in the past.

The steadfast gazing upon so glaring a surface as white upon white, and the making of even lines of white seams, entails an undue strain on certain delicate muscles of the eye, to the exclusion of the natural use of others, which is harmful, not only to the eyesight but is injurious also to some of the brain and nerve cells. Besides, the sewing of very minute stitches, whether of white upon white, black on black, or any other self-tone whatsoever—or even on a contrast background—cramps the fingers and so hinders the supple growth and development of the finer muscles of the hand. The whole process of fine white sewing and embroidery, the monotonous form of the lines and stitches, the sameness of colour, or lack of colour, the mechanical movement of the fingers, becomes dull and deadening to the sense of beauty, colour and form—in a word, to soul and sense, whereas the New Art Stitchery gives free play in a simple, useful and happy way to the creative faculties. It awakens the imagination to a sense of beauty and harmony in colour and form, it stimulates initiative in construction and design, and brings into unity the training of brain, eye and hand. And the harmonious working of these three are essential—a fact our dull civilisation is beginning to realise—to all true education.

Simplicity in design, material and workmanship is the keynote of the new methods. And they come as by the touch of a magician's wand to transform the old drudgery, sewing of rows and rows of minute stitches in white or other self-tones, and substitute larger and varied forms of stitchery designs and the use of brightly

coloured threads on a contrasting background. With the needle and coloured threads can be worked out every kind of charming design and fancy, and the choosing and blending of colours, the inventing of new stitches and colour schemes, waken and keep alive the inborn sense and love of beauty that is hidden in *every one;* and there *is* something new and interesting in *every one* if only they get a chance to reveal it.

The new method, as well as being a happy and artistic form of education for all who use the needle in home, school or in any public way, is rational, scientific and practical; because it is time- and labour-saving, as it does away with the modern wasteful and unscientific way of making and trimming separately. This is one of the secret fascinations of the new and growingly popular method. The one set of stitches serves the double purpose of constructing and decorating the article at one and the same time. The very poorest in the land can trim and ornament with a few penceworth of threads, instead of buying tawdry machine trimmings which, however cheap, are really dear in the end, as they wash and wear so badly and have to be so often renewed. And for those who have money and leisure they have but to see the exquisite designs produced by the needle and coloured threads in the pattern stitchery to substitute this for the costly conventional trimming in the glittering shops and warehouses.

In a report published in a London evening newspaper on a recent exhibition of needlework the writer said:

"I saw West End embroideries and smart evening gowns side by side with frocks, overalls and under-

garments sewn in the Edu-craft way. On the one hand were bold splashes of ornament a-glitter with silk and spangles; on the other, simple gay stitchery on stout linen of the freshest and cheeriest hues. The Deptford style and the Mayfair stood for two different worlds: the one reminded the writer of such things as April skies, autumn leaves and children's laughter; the other of hot rooms, electric light, vaunting ambitions and all that pertains thereto."

The New Needlecraft does away with the need of factory-made patterns, machine-printed embroideries, flimsy, shoddy trimmings of laces and braids, etc., the use of which are not only harmful to the artistic faculties, but wasteful and costly in the long run, however cheap at the moment.

In the new method all our seams, hems, joinings are made ornamental with the coloured stitchery, and do not need to be concealed or covered over with cheap trimmings. We glory in them! Not only the hems and seams, but cuffs, collars, yokes, wrist-, waist- and neck-bands are all made interesting and charming in the same way.

Many people who almost hated sewing before are now becoming fascinated with the New Art Stitchery and the simple Edu-craft methods of garment-making. The home dressmaker, the busy office, or average business girl who makes her own blouses, jumpers, and underwear, is finding out what a boon it is to have such a reliable foundation shape as the Magyar, which she can adapt to all her needs, instead of having to fly to the shops and strain over the bewildering diagrams and notched instructions with every change and freak of fashion. And instead of having to buy gimps, braids

and other trimmings, she can with her needle and coloured threads make and trim to her heart's content in pretty stitchery designs and varied schemes of colour that might well put machine-made laces, braids and ribbons far in the shade. And this with not only pleasure and interest in the doing, but even after an ordinary day's work with a feeling of rest to the tired body and calm to the strained mind. For the new and inspired freehand stitchery, the choosing and mingling of colours, the joyous task of creating something that is of use and beauty with one's own hands, soothes and stimulates and brings the purest satisfaction the heart can know.

If the artistic faculties, like the channel of right thinking and doing, are not to become dried up—as they are in danger of becoming in these "machine-made" days—we must strive to keep them alive and alert by providing the right materials for their development.

Here in the new and simple method of garment-making and decorating with the New Art Stitchery is matter for hand, eye and brain. The fairy fingers may learn the cunning of true and tasteful designing; the eye become trained in the choice and blending of pure and delicate colour shades, and the mind taught to desire the simple and beautiful rather than the crude, ugly, mechanically produced articles that flood our lives to the exclusion of either joy in possession or interest in production.

The constructive and decorative stitches open up at once a channel—narrow at first—for the individual expression of every one who takes up the needle. Gradually this channel widens as the hands become

familiar with, and practised in, the larger, prettily formed stitches, and the eye accustomed to the tasteful mingling of colours. Then fresh vistas come into view of what may be done with the wonder-working needle and many-tinted threads, and a new light shines in the eyes—it may be a simple running leafage or a different way of setting the tiny flower petals, or geometrical units to form a new little pattern, or a fresh colour scheme, that the mind visions; but this becomes so fascinating that it lures the sewer on, and then rapidly the creative instinct is quickened.

Any one can start to practise the New Stitchery by making little articles of household use and wont: soiled-linen bags, brush-and-comb bags, nightdress cases, window screens, table, piano or sideboard runners; or, for personal use, collars, aprons, sleevelets, camisoles, children's pinafores, etc., etc.

In order to begin, you have but to procure a yard or two of unbleached calico, or its finer substitute, the beautiful, cream-tinted and strong natural cloth used by the Edu-craft Association, or, if colour is wanted in the first specimens, a yard or so of the fadeless fabrics, several skeins of the lovely fast-dyed threads, and a packet of needles, scientific sharps, No. 3 or 5.

Begin with the first simple stitches as shown on Fig. 11, page 100. An endless variety of new stitches can be invented. Every stitch has its place in the construction and decorating of the garment, and never one is wasted. Each added line of stitchery in different colours, or in lighter or darker tints of the same hue, sets the other off. And on a good contrast background the construction *is* the ornamentation. And every bit of ornament on clothing or article of use

which we have made ourselves has its own special beauty, because of the care of heart, brain and hand we have put into it.

The human hand must express the thought of the mind for anything it makes to be really a work of art. And no one individual mind or hand can express for another. And this is the reason that wherever machine work separates human thought and skill, it violates the laws of beauty and human happiness; and therefore the laws of art.

The New Art Stitchery applies itself to the construction and decoration of all kinds of dress, underwear, napery, house furnishing and trimming of every description; therefore it opens up a wide range of delightfully happy and usefully creative work for myriads of hands and hearts in the future.

MATERIALS

The mechanical toil and drudgery of machine-made clothing and other articles of daily use has made us become almost like machines ourselves. And the use of materials that pretend to have a value or worth they have not has almost lost for us the power to perceive and love good and true materials.

If there was one thing more than another which Ruskin denounced from his literary mountain-peak, it was the wrongness, the ugliness of the lack of truth in Art in respect to the direct falsity regarding the nature of materials, and also in the *quality* regarding work.

There is more of this kind of dishonesty to-day

than at any other past time, and this always debases Art and Handicraft, of whatever nature, by its concealment, pretence and deceit; and it applies particularly at the present time to the art of dress. Never has there been more lavish and wasteful display of dress among the rich, and such excess of ugliness among the poor. Thousands of men, women and children in every big city never know what it is to have clothes really made for them, but have to wear all their lives ill-shapen, cast-off clothing, or go in rags and tatters, which dishonours, discourages and humiliates them, while, on the other hand, fashion and convention compel constant extravagant changes of dress among the wealthier classes. And in the main the mass of the people seem content to admire fashionable society, and feebly follow its freaks and absurdities in shoddy imitation silks, satins and sateens; tawdry, flimsy, make-believe stuffs of every kind, that are hardly worth even the machine labour put upon them.

To-day, alas, how few of us dress as we would if we could really choose for ourselves, and if we had access to the best—the best in materials, the best in pure, fadeless dyes, the most suitable in shape and style for each of us individually?

The first thought for most of us is, can we afford what we would like to have? Next we have more or less to regard the decrees of fashion; fashion in cloths and colours, as well as in style. Because the shops and manufacturers cater for the fashionable world. And, in any case, we have not all the courage to defy the dictates of Madame Fashion and to insist on wearing what is most suited to us individually.

Not even the children are free in this way. They also, poor mites! have to wear what the grown-ups declare to be the latest fashion in children's clothing. And yet individually most young folk love colour and have favourite shades and decided tastes of their own. and might often teach and lead us in the freshness of their ideas if free to choose for themselves, for they turn to colours as the flowers to the sun!

Pure white, starched and dressed clothing does not appeal to children. Besides, poor mothers can't afford white. It is very expensive to dress children in white every day, or to pay nurses so that they may never really get dirty.

And most of the velvet and velveteen dresses are made by poor mothers, and not only are they unsuitable for children, but they are uncomfortable and unhealthy. Children need layers of air between and through their clothing.

So give us lovely, tinted fabrics, strong enough to be rubbed and washed and exposed to the blazing sun or sea-side air without losing their colour or sheen.

Good fadeless homespuns in every variety of shade, durable soft-tinted winceys, cloths that stand pulling and playing in. Strong serges or cotton serges for winter, light, beautifully woven, fadeless cottons for summer. *These are the fabrics* that the mothers need for their children, not flimsy, fancy, make-believe cloths that shrink and shrivel in the first wash and wear; not white, which means endless waste of time and toil in starching and dressing. Compared to these the fadeless cream natural cloth and coloured fabrics in their saving of time and expense bring a veritable blessing to any mother.

The natural cloth is of a soft, smooth texture that rivals costly silks and satins for fine treatment. A simple line of tacking stitch in the coloured thread decorates it; but it also lends itself to the most elaborate stitchery design and embroidery, and the most delicate or brilliant schemes of colouring. It is strong and easily washed—indeed, improves in the washing. In its production it is free from the dangerous processes of cheap chemical dyes and bleaching powders, being simply scoured when it comes from the loom.

It is suitable for all sorts of wearing apparel, bed and table napery, underwear of every description for summer wear, pyjamas, nightgowns, chemises, children's combinations, overalls, pinafores, etc. It rivals what is known as " piqué " for summer garments, coats, shirts, jumperettes. It adapts itself beautifully to trimming with the many lovely, fadeless, coloured cottons. Above all, it provides an ideal background for beginners in the New Art Stitchery, and equally for all degrees of advanced Needlecraft work.

In handwork our aim must be to make the most of whatever material we have and to bring out the utmost beauty that is in it. That being so, we must have the best material we can procure and the most suitable for the end or purpose in view, for we cannot put our hearts or our minds into shoddy, make-believe stuffs.

No artist wants more than simple and durable materials, and colours that do not fade. And these beautiful and durable fabrics in every lovely shade—with threads to match in beauty and strength—made with the New Art Stitchery, make the most delightful garments that ever were seen. The children look

dreams in them, to say nothing of the grown-ups. Besides, the handling of such materials, *true* in quality and *true* in colour—honest though not costly fabrics; the wearing of these by the public, the construction of them in the craft-room, by the children in the schools, in the home, in the sewing circle, in the girls' club, the Woman's Institute, etc., will rapidly tend to the perception and growth among the people of a higher moral standard in regard to dress and materials generally.

A few pence more the yard may have to be paid for the true and *fadeless* cloths at the first, but they give three times the wear without losing their fine appearance, and wash and iron every time like new, so they are far cheaper in the end. And materials that will not wear well or stand sun, sea-air or washing, are unworthy of human handwork.

Every piece of real needlecraft is a record of thought and a work of Art. Patience and even toil we may have put into it, but if it is well wrought in true materials, hand and mind working in harmony, it will have its own special beauty and bring its own reward.

ON CUTTING OUT

The whole system of so-called scientific cutting out to-day, for men's clothes as well as for women's and children's, constitutes a process that is at once unscientific, bewildering and intricate. The demands of fashion create constant striving and straining after new modes, new effects, new outlines of the figure, which are often false and artificial outlines. For the

human form, divine, never changes: it remains for ever the eternal model for us to admire and drape according to our fancy. But in draping the human form we should delight to follow its lines and curves, its lovely natural contour, instead of caricaturing it, as is so often done to-day, as in the past, by freakish and grotesque changes of fashion. It is safe to say that no new outline, however fashionable or fresh from Paris it may be, can improve upon the *natural* outline of the human model; or any so-called scientific cutting, however complex, improve upon the simple draping of the figure in straight lines and folds from the shoulder.

For this reason the Edu-craft Association—although in spreading the ideals of the *New Stitchery* it confines itself to no special style of clothes-making—urges that complicated dress designs necessitating laborious cutting and fitting, which is a trial to both maker and wearer, and which often disfigures the exquisite grace of the human form, should be avoided.

Our dress should always be, as far as possible, an expression of ourselves in some way, and should be formed and arranged as naturally as possible.

What is popularly known as the *Kimona* or *Magyar* pattern is the simplest of all styles; it falls over the shoulder, bust and arms, showing the mould and symmetry of the human form to perfection. This doubtless accounts for the fact that it is a pattern that is ever *new*, although it is of the most ancient design. It is an age-long fashion, and belongs to the people of every race and clime, and in its origin was worn by both sexes. It began as a circular garment with a hole in the centre for the neck. Then came a

slit in the sides for the arms, and lastly an opening down the front. It has been the design for civil and ecclesiastical robes, as well as domestic ones of all descriptions, from the humblest to the highest ranks, and after thousands of years it is still a favourite, and adapts itself to every conceivable modern garment for home or public use. Cloaks, blouses, frocks, tunics, overalls, garments of great occasion, children's clothing, underwear—everything pertaining to dress can be made in this daintiest and most simple of all fashions.

So simple it is that even children can learn to cut out their own frocks, pinafores, etc., as well as those of their dolls—quite easily, and make them with the coloured threads in the New Stitchery with delight.

The Magyar was the model for the most beautiful Greek dresses, and cutting out was no problem to these early nations, and need be none now. The mother in the home, the child in the school, the average girl, all may, with this simple pattern and the beautiful coloured stitchery, learn to dress themselves with the artistic grace and beauty of the early Greeks.

Very many good sewers have a nervous fear of what they feel is the overwhelming mystery of paper patterns. The busy housewife, the average business girl in her spare moments can cut out and make their garments in this simple way, and make them to look as smart as the latest styles from Bond Street or Paris.

The Magyar pattern may be cut in two ways, *i. e.* on the straight or cross. Crosswise is the most suitable for blouses, dressing-jackets, slip bodices and waist garments generally; it gives the sloping fall

on the shoulder and more fulness of the material at the bust, and its slanting in towards the waist-line makes it more adaptable to gathering into waist-bands and encasing in drawstrings.

The easiest way to cut the Magyar, however, is on the straight. Fold the material into two, lengthwise, selvage to selvage; then into two, widthwise, and draw out the shape on the material with pencil or chalk. It is always best to plan out material and draw the shape on it before beginning to cut.

For those unacquainted with Magyar cutting it will be wisest, of course, to procure a paper pattern, but as the bought patterns, when purchased through the ordinary channels, are so frequently inaccurately drafted, it is best to test the proportions in one or two important particulars.

In order to get the correct proportion at bust, first take *actual* bust measure (which, for example, for a medium-size woman would be 36 inches); divide this by four. This gives you 9 inches. Add 3 inches for fulness in making up and you get 12 inches across quarter bust.

In this way you may get the right quarter-size bust measure for whatever size garment you are planning. (In the case of children's garment 2 inches is generally allowed for fulness.)

The under-arm curve should be a bold, well-balanced one, not sharp or pointed. The test of a well-cut Magyar garment is when the curve of the side seam can be drawn out straight, and when released will fall back into its right position again.

The quarter-size neckline on paper pattern (average woman's) should show :—

$2\frac{3}{4}$ inches along shoulder-line from centre front.
1 inch down for back neck and $2\frac{1}{2}$ inches down for front neck.
Front opening from 10 inches down according to garment.

These are *average* proportions. It will be necessary to depart from them where the individual figure requires it, and to make any necessary alterations.

Shaping.—Shaping at bottom hem is very important if the garment is to hang nicely. The following is an unfailing method.

When the garment is cut, fold it over in two lengthwise, bringing front and side seams together from point of neck at shoulder, as shown by dotted line in Fig. 1, Diagram 1. This gives the correct point at side seam for shaping to prevent any drooping at the sides. Even off the bottom as shown in Diagram 2 and round off point at centre.

Now open out the cut garment to lengthwise fold, outline neck curves to measures marked and cut out. Next spread the garment out flat in order to place yoke and pockets in position, as shown on Diagram 3. Yoke, collar, cuffs and waist-band will be cut out of the left-over under-arm side pieces, unless they are to be of a different material.

The Magyar pattern may be adapted to the making of any kind of dress by widening the skirt in the ordinary way of inserting a gore, broad at bottom leading up to a point, or in a straight piece folded into small pleats, or an inverted box pleat at waist, or at neck if for full-length garment.

Place the little piece cut out of neck circle on to the material to get size and shape of neck for yoke;

the outer edge of yoke will then be cut to any size or shape desired.

In cutting out the Magyar or any other style of

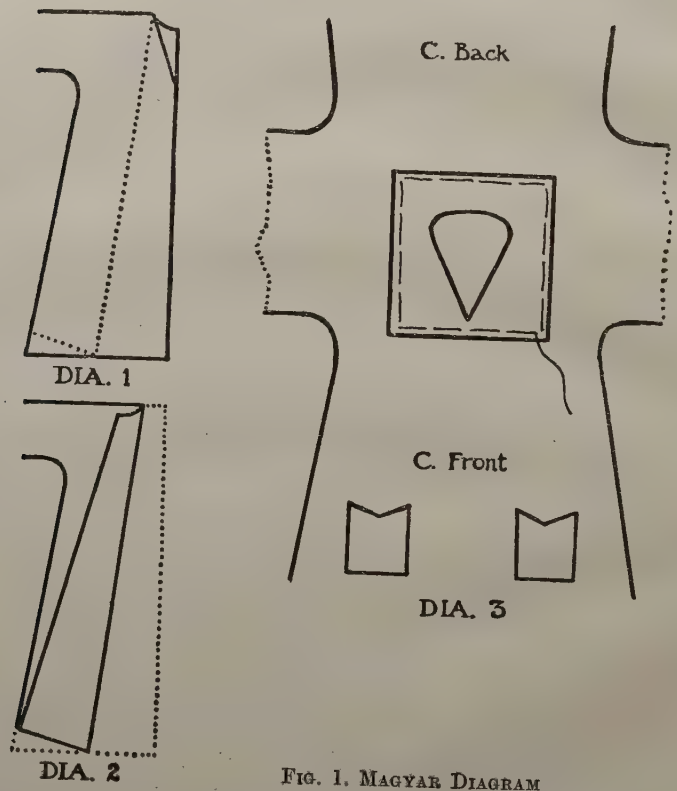

FIG. 1. MAGYAR DIAGRAM

garment the all-important thing is to see that our proportions are right; for proportion is to a garment what harmony is to a piece of music. To those who feel unable to cut their own Magyar, paper patterns

of these can always be procured from the ordinary pattern shops or from the Association's Public Supply Department at Deptford (see p. 139).

In connection with cutting-out lessons in the school, the children should be allowed—wherever facilities permit—to measure one another. This has proved, where experiments have been made, a most attractive task to them.

Drawings should then be taken of the measurements, showing full-length widths at waist, bust, bottom, size of neck, waist, etc. A paper pattern should then be made and the lesson specimen cut from it.

Many teachers highly commend the use of the blackboard for the school cutting-out lesson. The board represents the cloth, and the paper pattern is pinned against it, showing the outline clearly; thus the child eye is familiarised with the perfect model, and a sense of right proportion, and perspective, is developed.

CONSTRUCTION

As already explained, each Edu-craft garment has a character of its own, no two garments or articles of any kind are ever quite alike. There is a distinctive feature of one kind or another in each separate one. Not as in the shops and warehouses, where fashion dictates a certain style, colour and outline, and millions are turned out the same, and in the main by machinery which has for so long interrupted the communion of hand and mind in production. In the

craft-rooms of the Association thousands of specimen garments and articles are constructed of the same nature, but the *New Needlecraft* method of making them inevitably leads to their all being of varied design and style. And even when they are partially machine-made this characteristic remains. For if in making any article or garment the long seams are machined by request—as sometimes happens—in order to reduce the cost a little, the upper parts are always hand done, and of varied colour and stitchery design.

And here it may be stated that it must not be imagined, because the Edu-craft Association deplore and condemn the wholesale or mass-production of clothes and their decoration by machinery, and the consequent separation of Art and industry, hand and brain work, that they oppose the legitimate use of the sewing machine: that is, for instance, when it is doing mere repeat work, in order to save time, or where the work itself, if done by hand, would be wearisome or uninteresting to the sewer.

The New Stitchery adapts itself to the making and ornamenting of every article of household use and decoration, as well as to every order of wearing apparel, bed and table napery, coverlets, pillow slips, valances, counterpanes, towels, table-cloths, tea-cloths, table napkins, etc. Window screens, curtains, door hangings and draperies of every description; all can be made beautifully, artistically and most durably with the New Art Stitchery; the stitchery itself forming all sorts of decorative borders and edgings, each with some quaint or unique pattern of its own, the daintiest toilet sets, handkerchief and glove sachets, nightdress cases, cushion and cosy covers; the loveliest draperies,

coverlets, and cushions for prams and basinets, and sideboard cloths, lampshades, etc., etc.—everything that we human creatures delight to use and to wear. Here we have the wonder-working needle, the unfadable materials, the inborn instinct to love beauty in colour and design, and the desire to express it, too—every one—given the chance. The eyes to see, the hands to do, the mind to conceive and guide. Let us try!

The New Art Stitchery bids us not be afraid to begin, not any one of us! For the humblest, the highest, the most gifted or the least gifted, there is promise and joy in the doing for all.

How to Make a Simple School Frock
(See Fig. 2)

We will here construct a little garment on the new principle of *Constructive and Decorative Stitchery*, and when we have made the one garment we can each of us for ourselves apply the same method to the making of similar garments for all ages and sizes and in any or every kind of materials; for, while the Edu-craft Association advocates the use of fabrics and threads which are at once inexpensive, serviceable and artistic, at the same time—as stated in regard to the Magyar pattern being the best foundation style of garment-making—it adapts the New Art Stitchery to the constructing and decorating in materials of every description, as it does to the cutting and making of garments in every style and mode of fashion.

In making any garment we have to decide, first,

what it shall be made of; secondly, how it shall be made; and thirdly, how it will be decorated.

We shall be careful to choose our stitchery suitable to the materials, and our colours suitable to the purpose of the garment; for the real beauty of every garment depends on its special fitness for its own purpose. That is the first principle of beauty in everything we create—its perfect fitness for the use or end in view. And in dress, as in everything else, these purposes differ invariably according to the individual occupation, and whether for work-a-day use or special occasion. And also as to season and climate.

Now children's school and play-a-day frocks and suits, etc., and grown-up's work-a-day garments, need mainly weight and strength, and the simple ornament that the constructive stitchery affords.

There are certain stitches which seem to belong especially to one kind of fabric, and others to another.

For instance, flannel can best be constructed with herring-boning or cross-stitch, or over-sewn in button-hole (also called tailor's stitch), and, if desired, further ornamented with feather-stitch. Any of these stitches, worked in bright blue and pink threads on cream flannel, or fine winceyette, make adorable baby garments.

Then for children's wear-a-day frocks or suits, made in good fadeless cotton, cotton serge, or serge materials, the seaming up the sides and arms are best to be done in the strongest of all stitches, *i. e.* sew and fell, or double-row tacking. The bottom hems are turned *to the outside*, or trimmed with bands in contrast colour. These may be sewn in the ordinary hemming-stitch, well-spaced, in a pretty shade of thread, or in two rows of simple tacking stitch, with a vertical

FIG. 2.—AN EDU-CRAFT SCHOOL FROCK.

one between in a different shade. The possibilities of the beautiful effects of the blending of colours here can easily be seen.

As this is a school or play-a-day garment, we have chosen a nice soft grey cotton material, a sort of *dustproof* shade. It is of a good texture and easily washed. We will face it with bands and yoke of the bright blue fadeless cloth, tinted like the forget-me-not, and we will sew with two shades of thread, green and lilac. The subdued green you find in the leaves of the common scarlet runner.

As has been said, the Magyar is the most graceful and adaptable foundation for garment-making, so we will fashion our little overall frock in Magyar style. Its simplicity enables any one to make a well-fitting and artistic garment to any size. It is easy and quickly made, too, and is equally suitable to summer or winter material; and for school use, or for high days and holidays. It makes a lovely little overall in the deep cream natural cloth, with bands of blue, pink or green, sewn in contrast shades, and also the daintiest party frock, with more decorative stitchery, and perhaps breaking into a little floral spray at the yoke and seams.

For winter use in heavier fabric it makes a beautiful cosy little frock, with long sleeves and cuffs or sleeve-bands, and slightly caught in at the waist with a loose belt or sash. Either of the latter is all that should break the lovely, graceful line of a young girl's figure.

Now we will proceed to cut: first we fold the material into two, lengthwise, then into two, widthwise, selvage to selvage, as described on page 29. The fold along the shoulder line forms the sleeves. We

may have short, long or half-length sleeves, as the present one. If long sleeves are wanted and our cloth is too narrow, a piece may be added, which, joined with the pretty stitchery, but enhances the sleeve, especially if we join with an open stitch.

Before cutting out we will draw with pencil on the cloth, beginning at the sleeve and curving round at the arm-pit, and gradually slanting out to the bottom of the garment. Now we will cut out, following this pencil-mark, leaving half an inch for turnings all round.

Next we curve out the neck. It may be cut high or low, round, square or pointed V-shape, as our pattern. This requires no further front opening, but is simply slipped over the head. Now we fold the cut garment in two, bringing the fronts and side lengths together edgewise, as referred to in chapter on Cutting Out (see Fig. 1, Diagram 2), and cut off evenly at bottom to prevent dips at side seams, which so often disfigure the hang of a garment. From the portions left over from the side seams we cut the two pockets.

Next we take our blue material (what joy to know that neither sunshine nor washing can dim its lovely shading!) and cut out yoke, and bands for the sleeves, pockets and round the bottom. The sleeve-bands and pockets are cut a little pointed in shape to match the neck.

To get measure of yoke we take the little piece cut from the neck, folded, and lay it on the coloured cloth and curve to neck circle. Then cut yoke as pattern or to any shape or size desired.

Now at this point it is best to open and spread out the cut garment in order to adjust and fix the yoke. See Fig. 1, Diagram 3.

Some do up the side seams first in making such

garments and give themselves endless difficulty. It is ever so much easier to put on neck facings and pockets—and if for a short-sleeved garment the sleeve-bands also—before doing the side seams. Of course wrist-bands or cuffs require to be put on afterwards for long-sleeved garments, the side and arm sleeve being all in one.

The garment opened up, we place yoke in position. Enfold both edges round neck and baste with common basting thread, and in the same way with outer rim of yoke: this keeps all nicely in place for sewing.

Next we baste the sleeve-band on in the same way, and the little bands across the top of the pockets, and as the garment is spread out, it is easy to place the pockets rightly and baste them on.

Now, all being ready for sewing, we will begin at the yoke. As with the builder of a house, so in the making of a garment, our chief concern is with good construction, and with our beautiful coloured threads we have to construct as well as decorate. So we will do one row in the green thread in a nicely spaced tacking stitch—size of stitch three-sixteenths of an inch with same space between—then a second row in the lilac thread in a vertical or upright stitch.

We sew round the pockets in the same way, carrying the row of stitchery across the bands. We now come to the side seams, remembering that here, more than ever, our little garment must be well constructed to resist wear and tear: no slovenly, loose stitches nor too tight ones that stretch and drag the cloth or threads, but nice, firm, even and regularly spaced stitches which prevent any undue stretching or puckering and give the right tension. See p. 90.

Run and fell makes a good strong side seam, so

we will do a running row in the green thread, and fell with the lilac shade.

When the side seams are done we next do our pretty line of coloured stitchery—as on yoke and pockets—round the sleeve-bands, fixing the bands off evenly with side seams.

We have only now to put the band round the bottom of overall. This we do by infolding the two raw edges, and basting them together flush, then turn in top edge of band and continue the scheme of stitchery as on the upper parts.

Lastly, to give a nice finish to the neck, we will make a little cord. This we do by taking a few strands of our two sewing threads, and if we like to add a grey and blue strand to match the cloth, twist them first one way and then double over and twist them the other; then form a little spiral coil at each end of the cord and loop it up at centre, and sew on neatly and firmly at front of yoke to simulate a tielet. This little tielet makes a dainty finish to the neck.

We must see that all our seams, joins and fastenings are neat and well finished inside and out; for a beautifully finished garment is the test of a true artist, in this as in any other art or craft.

This little garment comes to be very cheap in the long run compared to the ordinary bought one: it has no buttons to break or come off in the wash. With the material being good and fadeless, it lasts three times as long as an ordinary bought overall. It washes like new every time; it saves time and labour, as it needs no starching or special dressing, but has only to be put through the mangle or simply smoothed with an iron.

With the soft grey ground, blue bands, green

Fig. 3.—A Charming Overall Frock and Simple Blouse.

and lilac thread, we have a quiet, yet cheery, scheme of colour and simple line of embroidery very suitable for a school or play-a-day garment.

These simply-made little overall frocks always look neat and dressy. They can be varied in a dozen different ways, different colours, different stitches: drawn in at the waist with a belt prettily decorated with buttons, and loops, or with cords and tassels of the stitchery threads harmoniously blended, and with or without pockets.

The chief thing is that the girl who learns to make this garment for herself would not only be able to dress well, but keep in tip-top fashion if she wished, and at the same time develop her own creative fancy in design and construction.

A Simply-made Woman's Overall Frock

Fig. 3 shows a specimen of a very popular type of New Stitchery Overall Frock. It is a standard size, cut in the simple but ever-graceful and easily-made Magyar pattern. Any one who has a slight acquaintance with garment-making can cut, fit and construct this overall frock.

The material is the beautiful blue, fadeless cotton fabric; yoke, cuffs, waist-belt and pockets trimmed with pale green in the same material. It is sewn with various tints—green, lavender, blue, grape purple, with a touch of crimson and rose—which makes a charming colour scheme, to be seen in the original garment.

The side seams, bottom hem, yoke, cuffs, belt and pockets are all made and put on with the coloured stitchery. The constructive seams, therefore, are not

concealed, they form part of the ornamentation. For those who prefer a less obtrusive side seam these may be worked in self colour or machined if so desired. The neck fastening is of cords, made by twisting a few strands of the coloured threads, as those on girl's overall; one end of each is coiled and sewn firmly round, the loose ends forming the tie, which adds to the decorative effect, besides being an easy and convenient way of fastening the garment. The cords wash nicely and are very strong.

The buttons are covered moulds decorated with the coloured stitchery. The cuffs may be finished with buttons and loops to allow of their being handy to open, and to fold back the sleeves for serviceable purposes.

This specimen is altogether a very useful and beautifully simple garment. Yet it looks very dressy when on and is not too expensive. Any one with the smallest knowledge of dressmaking will easily be able to fashion such a garment for herself.

It takes two and three-quarter yards (for standard size) fifty-inch material; the width of cloth makes the full-length sleeve, minus the cuffs. These, together with yoke, belt and pockets, are cut out of the under-arm side pieces when the overall is self-coloured. But if the facings are of a different colour, as in the one shown, the four side pieces will make a little child's pinafore.

Baby Pinafores and Child Sets

From the pieces left over from mother's overall, then, can be made any of the pretty pinnys shown on Plate 4, perhaps with her child's joy in helping her

FIG. 4.—THREE "PINNIES" AND HAT-BANDS.

make them, as she will be sure to want to do; for every child is drawn by the magic of the bright colours and pretty stitchery. A little shaping at neck and under-arm curve is all the cutting such a small garment needs, and the joinings up the centre with a pretty line of stitchery, instead of being a flaw are an improvement.

A word here about *pockets*. Every child loves a pocket. And every child garment MUST, as a hygienic necessity, have a pocket to hold the indispensable "hanky." We may here commend the admirable suggestion made by Dr. Octavia Lewin, nasal hygiene specialist of London, that the child's handkerchief should be attached to a pocket on the left breast by a button and button-hole, as the little ones are always letting their handkerchiefs fall to the dusty floor, or losing them, and so being without. See specimen, "Hanky" with cornered button-hole, on Fig. 10.

On Fig. 5 will be found two types of the very popular Edu-craft children's sets. The boy's tunic and knickers, with cap to match, in a pretty blue-grey Ruskin serge; neck and pocket, band and cuffs of the same in a soft, light green shade sewn in bright contrasting threads. The buttons, covered with the ground colour and transformed into little ornaments with the coloured stitchery, make strong fastenings.

The little girl's set, overall and bloomers with cap, is of the strong washable blue cotton material. Neck, pockets, bottom band and cuffs in deep cream shade. The sewing threads are green, gold and bright crimson, and the neck tielets are twisted strands of the same, as also the cord round the cap, the whole making a fascinating little child outfit.

All the stitchery on these two sets are constructive, and not a single one is wasted, yet how decorative they are! Each set seems more charming than another, as they are finished off by the sewer, and each one has its own little special feature of colour harmony or stitchery design or pretty, quaint fastening, etc.

What mother's—or big sister's—heart is not thrilled as she plans such a set, its colours, stitchery designs, and with her own hands shapes, cuts and makes it for her child, and perhaps the little one gaily by her side sewing for her dollies in the pretty coloured stitchery?

Happily the New Art Stitchery and its simple methods of making garments has come to bring this opportunity to all who care to try. They are the most profitable little outfits imaginable, lasting as they do two or three times the ordinary shop sets. So pretty are they that they look as if for Sunday school or party wear, yet the children may romp or play in them freely, for into the wash-tub they may go, to come out as gay as ever, and if torn can be mended in such a way as to make the patch with the New Stitchery look like a part of the decoration (see p. 95). Then for the bigger little sister and brother, serviceable suits and frocks, in the Edu-craft unfadeable cloths, self-coloured or trimmed with the fadeless blues, greens and pink facings, sewn in the bright threads in varied stitchery designs, are perfectly adorable. The fathers, as well as the mothers, who see them are attracted and want at once to get their children clothed in them.

FIG. 5.—BOY'S SET AND HAT. GIRL'S SET AND HAT.

Knickers or Shorts

First sew up inside leg seams, then up sides, till within four and a half inches from top for vents, narrow hem back part of vent and on front part insert a one and a half inch flap. Next join leg seams together at fork, *i. e.* seat, and sew up front and back. If for boy leave two and a half inches opening in front and insert small flap; now hem round bottom of legs. Lastly, gather the back and put on band, then front band. Make three button-holes on each band, one in centre (upright) and one at each end. The end ones may be made slanting, as this buttons easier and holds the shorts more securely.

Note that, although the common method when making little boys' knickers is to sew up the front and back seams first because it is easier, the better method, where button-holed fly and side pockets are being made, or heavy materials are being used, is to do the inner leg and side seams first.

To make bigger boys' shorts with pockets, notch on front at sides about one and a half inches from top and four to four and a half inches down for pocket mouths. Face between notches with small piece of material, inturning edges. Then place fronts and backs together and sew side seams, adding another little oblong piece of material to cover pocket mouth —pocket blind, as it is called—to conceal the lining, which soon soils in use.

Next, in fixing pocket take a strong piece of lining material about ten inches deep by ten inches wide, fold in two widthwise, curving off corners, and sew round,

turning seam to inside, but leave open for pocket mouth. Now turn in edge of one side and sew on to pocket facing, keeping well back from mouth of pocket; then sew other side firmly on to pocket blind and along side seam, fastening securely at end of pocket mouth with a buttonhole stitch.

Pockets will reach top edge of shorts, which form a strong lining, or stay, if for brace buttons.

Cloaks and "Butterfly" Wrap

A very handsome and distinguished, as well as comfortable, cloak-wrap is the Edu-craft Hélène cloak —shown in Fig. 6. It is made of the beautiful homespun cloth in very artistic russet shade. This cloak requires hardly any cutting or shaping: it only takes two and three-quarter yards of the fifty-inch material and the same of lining, or, for summer wear, it can be made without lining in lighter material.

The cloth is divided into two and cut straight across; one half forms the back of the cloak, the other half is cut down the middle to form the two fronts, the upper parts of which have a piece slanted off and then folded back a little to form small lapels. The top of the back width is brought over the shoulder at each side and joined to the sides of the two front-widths, which gives the sleeve formation.

The pieces cut from the two front-widths, joined at back, form the collar cover.

The collar is made large enough to roll up high round the neck, or it may be worn open, as in specimen. The cloak is at once constructed and decorated

FIG. 6.—AN EDU-CRAFT CLOAK.

with rich shades of purple and brown and touches of deep tangerine in strongly twined threads.

The tacking and slanting reversible stitch gives a pretty finish inside as outside the cloak. The collar ornament is formed of a few coiled strands of the sewing threads, the button clasp is covered with the cloth, and the loops are of pleated thread.

The cloak is lined throughout in a lovely soft golden-brown shade of a fine silk weave. It is needless, perhaps, to add that in every case where an Edu-craft cloak or other garment is lined, that the lining materials should be of the same reliable fadeless quality as the cloths and threads.

When trimming is used in any garment where there are parts of it open to view, as in the " Hélène " cloak, it greatly adds to the beauty of the colour scheme when the lining is either in a well-matched self-tone, or in tasteful harmony with the stitchery and colour scheme.

The Square Cloak.—To make another elegant but more simple cloak, suitable either for winter outdoor wrap—made in the homespun serges and lined with soft material—or for evening wear in one of the lovely fadeless silk cotton cloths, take three yards (for a full-length cloak) of the fifty-inch material; double it so that the fold comes across the shoulder-line. Cut a neck opening in the middle of the fold, shaping it square, round or pointed, as fancy dictates. Then cut straight down from the centre front to bottom. This comprises all the cutting out required.

The cloak falls in simple straight folds back and front, the shoulder-line forming the sleeves. Now we have but to hem down the sides and along the bottom

with a pretty stitchery design. The open sides will fall gracefully into place, and need only be caught about the middle with ornamental tabs of the material, sewn in the coloured stitchery, or with loops of cord, and embroidered with added lines of the stitchery or groups of leaf units. A girdle to match greatly embellishes this cloak.

Another way is to sew cords at waist level at each side of the front breadths. Cross these at back, bringing the ends round to the front again, tying girdle-wise and finish ends with loops, tassels or nice heavy-headed pendants. It may be made to any size, and lined or unlined.

"*Butterfly*" *or Shoulder Wrap.*—Another charmingly simple way of making blouses and cloaks is to take a square of material—say, forty inches each way. Fold it in two slantwise, bringing the points evenly together; the cross-fold forms the shoulder and sleeves, as in the Magyar pattern. At centre of fold curve out a piece to form the neck, which may be cut round, square or V-shaped in front, as desired. If for a blouse, measure from shoulder-neck to waist where to case for draw-string. Join up the sides about eleven inches, beginning two or three inches above waist-line and leaving space at top for arm openings. The points will then fall on the arms in a pretty sleeve formation. Or the points may be evened off and a band put on in a contrast colour. The points may be cut off at under-waist also if preferred. But for a cloak the points are left hanging loose and finished with little pendants of cord or tasselled, or with a girdle round waist.

These can be made to any size and in any kind of

FIG. 7.—"BUTTERFLY" SHOULDER-WRAP AND TWO CAMISOLES.

material. The length depends on the size of the square. A dainty summer blouse or shoulder cape (see Fig. 7) can be made with a forty-inch square in any light material, washing silk, voile, crêpe, etc. Use always fadeless material for hand work, sewn in one of the many beautiful Edu-craft stitchery designs. The blouse may be trimmed with bands, yoke or collar in self-tone with a pretty colour harmony, and may be opened down the front a few inches and laced with a cord to match the sewing threads.

Two Camisoles

The two camisoles shown on Fig. 7 are most dainty to look at sewn in their charming colours. One with square neck in a soft, pale pink material with stitchery and tyings of a lovely delicate gold shade. The other in cream silk weave with lavender-tinted stitchery and fastenings.

These, like the rest of the new *lingerie*, once seen, cannot be resisted, so fascinating are they in their daintily blended stitchery.

The silk weave material used in the specimen shown is of a soft texture, but gives unusual service in wear.

These camisoles are quite within the ability of the seventh-standard girl or any ordinary sewer to make. Three of the simple strap ones can be made from one and a half yards of the fifty-inch material, and two skeins of thread will do the stitchery and ties; the other shape will take two and a quarter yards for the three camisoles.

A Useful Blouse

The blouse specimen on Fig. 3 is a fine example of the simplest and easiest style next to the Magyar.

The sleeve is an inset one. But as it is cut on the flat, and entails only one seam under the arm, which falls into line with the side seam of the garment, as with the Magyar, this gives very little extra trouble in the cutting and making up. It is a very excellent style for a rather fuller figure. Attached to a neat two-piece skirt sewn in the same scheme of stitchery it makes a very stylish and handy dress. The sleeves of the blouse are put in with the pretty stitchery seam *showing*. If for a figure verging towards stoutness, this line of coloured stitchery round the sleeve has a desirable " slimming " effect across the shoulder by narrowing the width across the back or bust.

The present specimen is in a deep ecru shade, sewn in pretty pale green and ruby.

Neck-Wraps and Scarves

The loveliest and daintiest variety of scarves and neck-wraps of all descriptions, in the widest range of colour and stitchery designs, is afforded by the new methods of sewing.

Lengths of the silk weave reps, for example, hemmed along the sides with a bold effective stitch in contrast colour, fringed at the ends with threads to match, or drawn to a point and finished with a good heavy tassel of the threads, or with loops or beads,

make very beautiful scarves and give a nice dressy finish to a costume or walking-dress. The fadeless material being fifty inches, the width serves for the length of the scarf. In this way one may have a very inexpensive but really a very rich-looking scarf. For anything from a quarter to a half-yard across will suffice for such a scarf, and in the heavy velvet-pile cloth, cut and made in the same way, one may have a luxuriously warm winter neck-wrap. Made by one's own hands it will cost but a fraction of what is customarily charged for these wraps and give endless wear and satisfaction.

Pretty Collars, Yokes, etc.

Detachable collars, collar-bands, yokes, cuffs, little vests, hand-pockets, book and music covers, these, and such as these, of every conceivable form and description, made and decorated in the daintiest and loveliest colour scheme and stitchery pattern, provide a never-ending source of self-expression to all who care to make them for themselves: and there is no one that may not try, for the needle is a little tool that is accessible to all; but it is more than a tool, it is "a weapon that can defend us against the universal modern foe," *i. e.* the false and artificial fineries of machine- and factory-made trimming and embroideries which flood the market: shoddy laces, braids and ribbons, tinselled ornaments, inartistic, dust-secreting, flimsy frills and ruchings. Stereotyped, machine-made designs, complicated traced patterns, copied drawings and cheap transfers—these, and such as these, the

needle as a weapon can defend against, and as the most dainty and delicate little implement, it can teach the humblest of us to create and execute for ourselves the loveliest stitchery designs and simple floral patterns; and in the process, train our eyes to see, our fingers to do, and our thoughts to roam in a boundless world of fancy which *sets our imagination free.*

No fine technique is demanded or required to produce the most attractive yet simple embroidery line of stitches that form delightful substitutes for gimps, braidings, lace edgings, ruchings, pipings, etc., and originality may be expressed in every one. The most beautiful gimp, braid, lace and even jewel effects can be produced by the needle and coloured threads. Something of the actual beauty of the mingled colours may be gathered from the sewings in Plate 4, page 80. These give but a faint idea of the exquisite stitchery designs which may be wrought out in this simple and fascinating way—all sorts of decorative edgings for collars, cuffs, yokes, bands, skirts and cloaks, etc And also the most delightful little borders with the simple letters of the alphabet—say one's own initials —by joining them at even intervals in beautiful ways, in varied colours.

Do not be afraid to begin even with only one or two stitches. The practice of these stitches and the invention of new ones will help to develop the latent art instinct within all of us, children or grown ups, and save us from having to resort to mechanical patterns and transfers.

Hats and Hat-Bands

Every kind of smart and adaptable hat can be trimmed with bands sewn in the coloured threads or pleated cords (see Fig. 4). Others with little tassel pendants at the sides of the hat; or, again, laced on one side and finished with tasselled ends. Flexible hat frames in all up-to-date shapes may be covered with the beautiful fadeless shades of the silk-weave rep cloths. The joining seams need not be hidden even in the construction of hats. If they are sewn in a firm double row of tacking stitch three-sixteenths of an inch in size, worked with two strands of coloured thread in the needle, they will look quite decorative. Further ornamental lines of stitchery can then be added and lovely bows of the material may be made, decorated round the edges with contrast coloured stitches, large button-hole or overhemming stitch, for instance. Loops of cords, made by twisting strands of the threads to any thickness desired in shades to match the stitchery, make a very dainty and smart finish.

One great advantage in making and trimming flexible hats with the fadeless materials and in the New Stitchery methods is that they can be washed and pressed out like new, and the shape can be altered at each renewal, as, the brims being pliable, they can be bent to suit the varying fancy of any wearer, and fixed in all sorts of quaint and attractive ways with loops of the stranded thread or decorative stitches.

For babies' and young children's wear the most fascinating little caps and hats of all kinds are made

by the *New Needlecraft* methods; and that they can be washed and dressed as their other garments and still retain their beauty and comfort is a very boon to mothers, nurses and child guardians generally.

A Baby Gown and "Three-in-One" Set

Fig. 8 shows a specimen of the irresistible New Stitchery baby gowns, which hold all in thrall who behold them. For sleeping gowns they need but the simple constructive line of pink, blue, amethyst or any delicate-coloured stitchery, finished with soft little ties of the pleated threads.

If for day robes they may blossom out into richer lines of the dainty coloured stitchery with lovely cord and tassel fastenings such as charm the heart of any mother in the land. And these dainty baby garments are far less tedious to fashion, yet surpassing in quality and durability any lace-trimmed, machine-made sets.

For the tired mother or elder sister who sew for the babies in the home, and the young wife with her first-born, what could be simpler or lovelier than these dainty garments?

For infant's first sets a highly-approved style—adapted Magyar—is the "three-in-one" set. It is the simplest of all. It is the easiest made, takes the least material, and is the most convenient way of dressing babies.

The set consists of three little garments, vest, long flannel or barricoat and robe; but they are put on together, *i. e.* practically as one garment; the three are slipped one inside the other and placed across

Fig. 8.—Work-bag Apron and Baby Gown.

lap, and baby laid thereon. As they all fasten in front, there is no need to turn baby over while dressing. The old way was to make each garment on a yoke with fastenings down the back. They had to be put on separately, each one over the head, then the child had to be turned over each time to be fastened, which was most laborious to mother or nurse and very trying to baby's patience.

A Practical Work-Bag Apron

The work-bag apron (also in Fig. 8) is a very useful article to all needlecrafters, big or little, and in home or school. It can be made of any good, strong material. The specimen shown is of the strong Natural cloth, with bands of the blue fadeless cotton sewn in cross, tacking and buttonhole stitch in green and tangerine threads.

It is simply a long runner, tapered off a little at each side, at breast, and hemmed round the bottom, turned up to form bag, with band of blue as at breast.

The long line of stitchery all round and along the shoulder-straps, which cross at back and tie at the sides with little cords, give a pretty decorative effect.

The work-bag apron is a very good article with which adult beginners might start to practise the New . chery. The long simple lines of the stitchery—in tacking, cross, buttonhole, loop or any other stitch the sewer might fancy, and in any chosen colours—constitute a splendid stitchery exercise. This apron is among the most useful and instructive of the "first

specimen" articles worked by the students in the E.N.A. tuition classes, and never fails in its popularity.

Young pupils and children, however, should never be given long seams of this kind nor heavy articles to work with. They can be taught to make little ones for themselves, though. And a work-bag apron is an indispensable equipment to every good needlecrafter, for not only does it keep our dress clean as an apron, but all our materials—needlecase, thimble, scissors, inch-tape, thread, etc. can be kept in it ready to hand, and our work can be folded nicely and rolled up in it when putting it away.

Converting Oddments into Bags, Mats, etc.

Then what delightful little articles of household use and wont can be made from the oddments left over in cutting out. Pincushions and tea-cosy covers, d'oyleys of all shapes and sizes for table use, and dainty bedroom things, hair tidies, comb-and-brush bags, nightdress cases, duchess sets, soiled linen bags, table, piano and sideboard runners of every sort.

And how simply all these and such as these can be made. Take, for example, the specimens on Figs. 9 and 10. These are all made out of simple square or oblong pieces and of ordinary casement cloth in varying colours, each constructed and decorated in harmonising stitchery. The *lampshade* is made from a square of rose pink; the stitchery is a brilliant light green. It is just hemmed round with a row of tacking stitch about three-sixteenths of an inch in size, with a quarter of an inch spacing between to allow of the second row being

made in a larger and more decorative stitch—the loop-stitch. A little circle is rounded out at the centre and hemmed round, then three little crimson beads, one smaller at the top, are strung on to a few strands of the green thread, and attached at the four corners to weight them. To do this, put the threaded needle up through the beads, then pass it through the cloth and back down through the three beads again, making a tiny knot between each bead so that they will hang nice and loosely; fasten all at bottom with a knot, leaving a few strands of the thread to form a tassel.

A lampshade like this in the fadeless material will wash and wear for ever so long.

The *bag* at top is comprised of two little oblong pieces of russet serge, decoratively sewn with dark green and rose; they are just hemmed along the top and bottom in tacking and catch-stitch, then joined up the sides and along the bottom in double overcasting worked both ways. The beads are pink, strung or sewn on in bright gold thread; the draw cord is of twisted threads to match and the floral leaflet in the centre is simply three little group formations of the loop-stitch with French knots in green and pink. This makes a lovely and serviceable little handbag.

The *nightdress case* is made of a simple runner in the cream natural cloth. It also is first hemmed all round in a pretty contrast shade. The stitchery is two tacking rows, alternately placed; and a third upright row between each makes this pretty square-like pattern. One end of the runner is then turned up to form the bag and joined up the sides with button-hole stitch, which is strong and adds to the decorative effect. The other end is folded over for the flap and a

band of the blue casement laid across and sewn in the same stitchery, with three little flower units in green and crimson and a touch of yellow.

These nightdress bags look very charming lying on a bed, compared to the ordinary machine-made white lace or embroidered ones.

The next article on the plate, a *hair-tidy*, is made from another small square piece of blue fadeless casement cloth. It also is first hemmed all round with the two rows of tacking stitches, in two shades of green, leaving space for the three upright stitches between; the two shorter stitches are done in one row in a bright cherry shade. The longer centre stitch in tangerine is sewn in last. We have only to fold over two of the four corners till they meet in the centre, crosswise, and sew them up with another pretty row of the charming coloured stitchery, and we get our top and bottom points. A little loop of the corded thread to hang it by at the top, and a tassel or a bead or two to weight it at the bottom point, and it is done, and a pretty and useful finish is given by this little *hair-tidy* to a toilet-table.

The very dainty *toilet-bag*, next shown, is formed of four little squares. These are hemmed round the same as the articles above described. Then, when the "separate" squares are finished, they are placed so as to form one large square and sewn together with a single or double overcasting stitch. After that, to make the bag formation, join up about two-thirds of the four sides of the square, leaving off about one-third from the top for bag opening. Make strings with three or four strands of the threads twisted into two little cords, and attach to the four upper corners of opening.

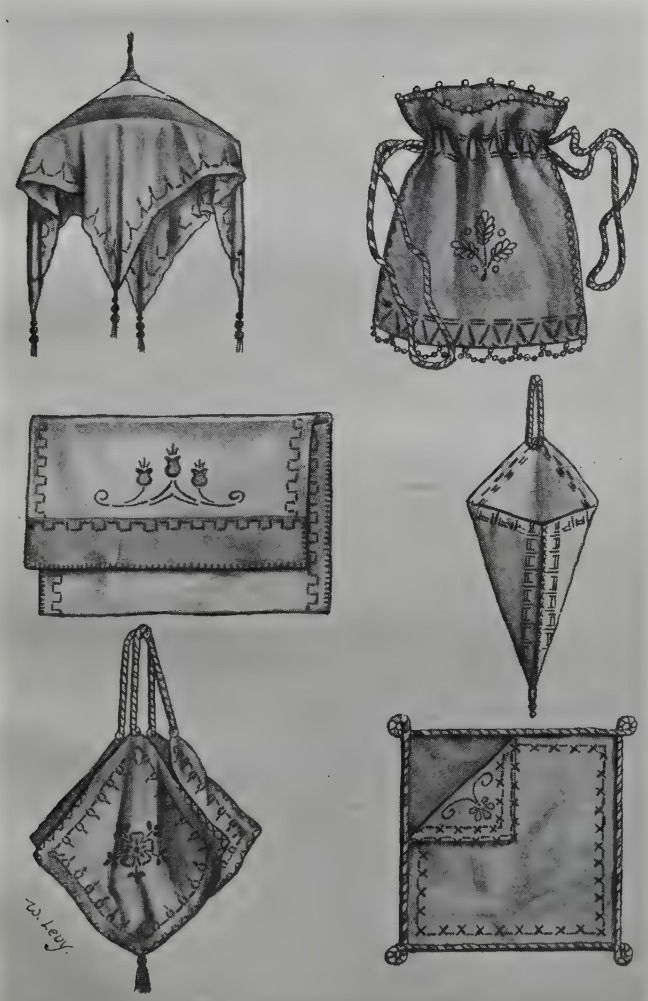

FIG. 9.—BAGS, ETC., MADE FROM SIMPLE SQUARES OR OBLONGS.

Then make a little tassel to match, and affix at bottom to hold all in place and add a little weight.

This little bag is of purple; the stitches, cords and tassel in blue, pink and gold make a delightful colour-blending.

Two little square mats form the *handkerchief sachet.* These, as with the other items on the plate, are first completed by hemming round and then sewn together. The material is silk weave in a lovely pale green; the stitchery—one row tacking in dark green of the same tint, with cross-stitch between in crimson.

The two mats are thus placed together and top sewn, leaving one corner open to put the handkerchiefs in. This is half turned over and ornamented a little more with another line of the coloured stitchery, and five little loop-stitches and a few stem-stitches give a little floral finish. The cord is made with strands of the two green threads and the crimson to match the ground colour and the sewing. It is then sewn round, forming a loop at each corner. Handkerchief and glove sachets are best lined with some soft, fine material. When this is done, instead of the hem being turned to the outside, the cloth and the lining are infolded edge to edge and sewn together with the constructive line of stitchery.

In the construction of all such articles the nicety of finish adds greatly to their beauty and usefulness. Just as with articles of clothing, we must see that all our corners are neat and finished nicely and strongly, for a good and tidy finish gives " the true artistic touch to the simplest article."

Further simple school specimens are shown in Fig. 10.

Dainty Handkerchiefs

The loveliest handkerchiefs, too, are made and decorated with the New Stitchery.

Ladies' fancy embroidered handkerchiefs in assorted stitchery designs that rival, if not surpass, all the usual fine white hem-stitched and embroidered or lace-trimmed handkerchiefs of the kind in ordinary use to-day. A specimen will be seen on Plate 2.

Also gentlemen's and children's handkerchiefs of every sort and shade, beautifully hem-stitched in the fast-coloured threads, either in white or tinted materials.

Initialled handkerchiefs too; with the coloured stitchery the most dainty and beautiful initial designs may be wrought, not only on handkerchiefs, but on *lingerie*, table- and bed-linen.

The children in elementary schools delight to work their own initials in the coloured stitchery, the lettering in some of which are of the quaintest design and arrangement, but the little artists themselves are overjoyed in working them out in childhood's quaint and fancy ways.

In the making of the New Stitchery handkerchiefs all the ordinary materials suitable for such purposes are used. This applies equally to *lingerie*. Tarantulle, lawn, cambric and all the usual finer cotton fabrics. All of these sew delightfully in the New Stitchery, needing, of course, the thinner quality of threads to suit the finer materials, and No. 5 needle, scientific sharps.

No one need want these dainty and delicate articles, dear to the heart of every woman or girl of us,

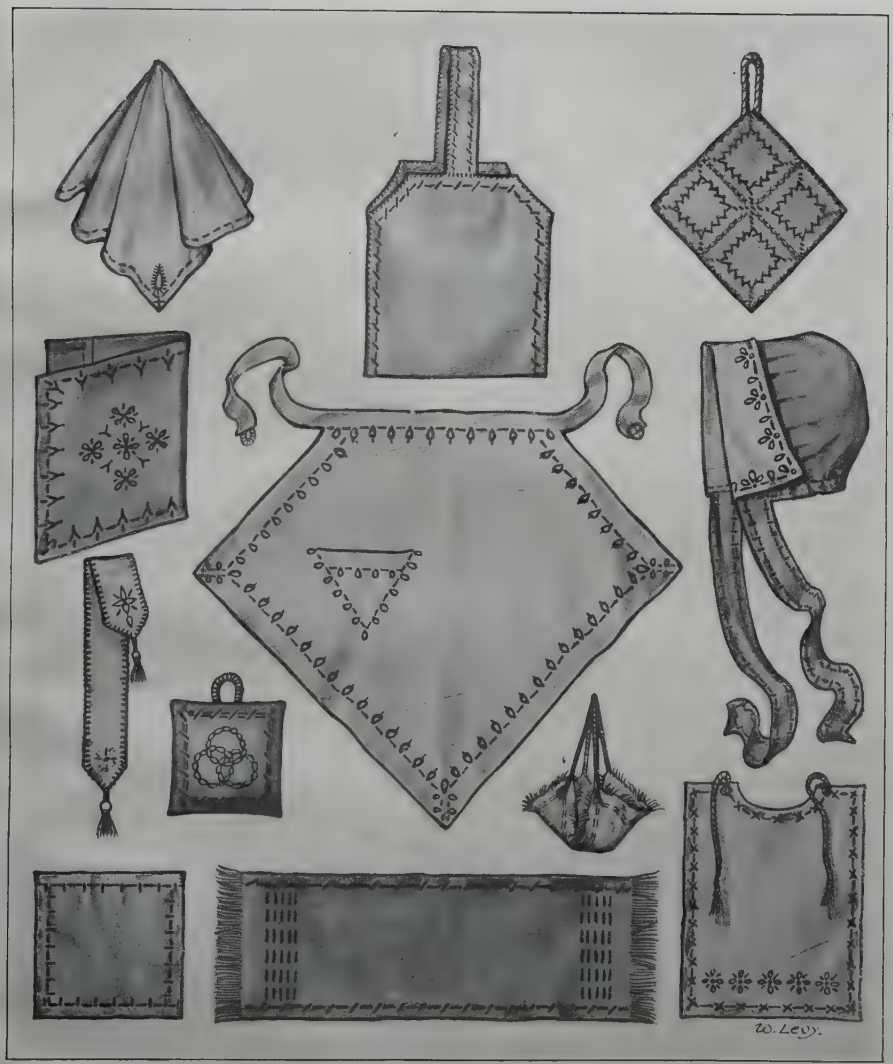

Fig. 10.—Other Simple School Specimens.

for they can be attained in the New Stitchery way at so little expense compared to the ordinary prices in the shops, and especially if we make them for ourselves, which the Edu-craft Association desires to see each one do. The handkerchief is an excellent article for a grown-up to make a beginning with the New Stitchery. How nice to have nine good, usable and pretty handkerchiefs in our own daintily-made handkerchief sachet! To make these we have but to procure one yard of cambric, thirty-six inches wide, and one skein of thread (two colours in sewing is better still). Divide the cloth into three each way and we get the nine handkerchiefs.

Decorative Fastenings

In the fastening of the New Art Stitchery garments and other articles there are many varied and beautiful ways which may be adopted.

Buttoning remains an ever-popular and convenient method, and treated in the New Needlecraft ways lends itself to many simple and attractive forms of decoration. The buttons shown on Plate 4 are generally covered with the ground-colour material and decorated in harmony with the coloured stitchery.

There is no end to the decorative effects to be produced in this way. Some of the most beautiful ornamental buttons and button-holes, in varied shapes and sizes to simulate clasps, can be effected with the needle and coloured threads.

One or two specimens of decorative button fastenings for cloaks and coats are shown on Plate 3. These

would require to be in larger detail, to show their decorative effects, which space forbids in the present little volume.

Fastening with little cords and tassels is a charming and easy way, and the most suitable for children's garments. A few twisted strands of the coloured threads to match the stitchery make delightful little ties instead of tapes and ribbons; they are strong and lasting and complete the little garment as quite a work of art.

Beads may be very prettily and usefully employed in the finishings of the New Stitchery garments. Not fine bead work which necessitates intricate sewing, in fanciful embroidery fashion, nor yet niggling stringing for fringes, but large, choice coloured glass beads to finish off the ends of cords with, or to form pendants for decorative purposes, or, again, to weight tassels and other articles.

The fastenings should always be the most perfectly finished part of a garment. For it is in these details that our highest skill and artistic taste displays itself.

A "New Stitchery" Tunic

Plate 1 (Frontispiece) depicts one of the model tunics constructed and decorated in the New Art Stitchery.

This beautiful and artistic garment is as great a delight to create as to possess or to wear; and is not the chief and inspiring purpose of the *New Needlecraft* to teach us to fashion and adorn for ourselves in such ways, if we will? For it comes, not to bind us within any scope or style, nor even to bring us beautiful

garments to wear, but to release the artistic power lying dormant in most of us, that we may learn to create and fashion for ourselves things of beauty and use; and to do so with something of the pleasure and freedom with which the artist creates and paints his pictures, the musician composes his musical scores.

The New Needlecraft Artist delights to create and fashion such charming and useful pictures with needle, thread and fabrics, and rejoices that there is none who can use a needle who may not so learn to create. For even with our pretty tunic, simplicity in design and workmanship holds true and perfect sway. Still cut in the classical Magyar, it is as easy and attractive to fashion as it is simple and graceful to wear.

There is here no intricate stitchery nor extravagant embroidery design. The material is of soft cotton-backed satin—called Roman Satin. Its sheeny surface of pale apple-green affords a delightful background for the lines of pretty wave or Vandyke stitching in blue and rose-purple, with rows of loop-stitch in dark green between. It is quite entrancing to watch one's own fingers, as with the needle and threads the coloured lines of stitchery unfold themselves in the construction of seams and hems, in putting on the neck- and shoulder-bands, the pockets, and then all the little finishings.

The tunic fastens at the shoulder with pretty buttons covered in the green material and ornamented with the stitchery, and as this may be worn as a festive occasion garment, it breaks into a little rhapsody of colour and design at the breast and pocket-bands. And even here simplicity reigns, for the design, like little

architectural arches, is wrought in the stitch that every needlecrafter knows—the chain-stitch, and the little floral units in brilliant crimson and gold, like the lovely Gothic trefoils above the arches, are worked in the stitch familiar to all, the button-hole stitch.

The handsome girdle-cord with tassels adorns the waist-line. It is made up of the threads to match the whole, and makes quite an elegant finish to our tunic, and with its graceful outline, its colour harmony and stitchery design, it is even as the picture on canvas and the pattern in music, a work of art.

And it is within the range of every one of us to design and paint with our needle and coloured material such attractive and useful pictures.

Nightdress

The nightdress shown in coloured Plate 2 is another beautiful and serviceable New Stitchery garment, and is one that will afford a good opportunity for practising the stitchery—being an under-garment. It will give much pleasure in the making if we may choose our own colours, and perhaps invent new stitches to sew it with.

The gold on white in the present specimen makes a very choice gown.

The stitchery in its construction may be varied. The side seams need only be done in sew and fell. But we want a pretty stitchery line round neck, sleeves and bottom bands. The hem at bottom is always much more decorative when turned to the outside and sewn in a good bold stitch, as shown on the gown.

This stitch can be seen in more detail on page 102, Fig. 13, No. 4.

The cord loops and tie make a pretty and easy neck fastening. And the soft stranded girdle slips easily through, and shines daintily between the slots at waist, and with the tassels gives a rich finish to the gown.

With the making of the nightdress, as with the overall, always remember that it is best and easiest to do the upper parts before the side seams.

An Edu-Craft Stitchery Shirt

As well as women and girl's underwear, the New Stitchery methods are applied to the making of assorted garments and underwear for men and boys. Dress-shirts, undershirts, sleeping suits, pyjamas, cricket suits, dressing-gowns, collars, etc.—all or any of these in the beautiful cream and fadeless cloths in silks, wools or cottons, in self-tints or in contrast colourings, leave all orthodox garments of the kind in the shade, so durable and effective are they, constructed in the New Needlecraft ways.

Plate 3 shows just one specimen, a dress-shirt. It is made of the deep cream fadeless silk weave, sewn in blue in the beautiful New Art Stitchery. These have only to be seen by men in order to be fully appreciated, not only for their unique attractiveness compared to ordinary shirts of the kind, and dress-shirts generally, but also because of their extreme comfort and convenience to the wearers, as well as in connection with their laundering.

They do away at once with the conventional white shirt and its toilsome starching and dressing, and the equally troublesome and inartistic stiff collar—an unexpressed "bone of contention" with thousands of progressive-minded men in every circle of life—and the unserviceable and usually badly-made tie. These represent a considerable item of expenditure in man's wearing apparel, besides being irritating articles of adjustment in his daily toilet.

The Edu-craft shirt, with its soft collar to match, is affixed in an easy and simple way, and is a boon and a blessing. And decorated with the constructive stitchery, the lacing and cord in front substituting the tie, gives the shirt and collar a very satisfactory and artistic finish.

Shirts can be made in all colours sewn in contrast threads as the specimen one, but also they are very beautiful in self-colours, the stitchery and lacing in darker or lighter tints of the same shade.

The lacing, which takes the place of the tie, is ingeniously arranged so that it is not necessary to undo it each time it is put on, neither does the collar stud show.

Household Furnishings

Innumerable colour schemes and stitchery designs can be wrought out, not only in our wearing apparel, but in everything pertaining to household use and decoration: for use and beauty is the aim of the New Art Stitchery. And the heavy cotton weave cloths, by reason of their splendid width, good quality and unfadable colours, fashioned with the decorative stitchery

Plate 3.

designs, make handsome and artistic draperies of all kinds, and the prices are well within the range of the most modest purses, as we can all learn to make them for ourselves in the new and simple method. Curtain, window screen, door-hanging, bedspread, valances, table covers, couch, chair and loose covers of every sort; and whatever the ground colour—brown, maroon, green, blue, purple, cream—sewn in contrast threads, the stitchery provides an endless variety of effective border decorations without the need of further embroideries or trimming.

Plate 3 shows us a specimen of window or door curtain in the heavy cotton velvet pile. It makes a warm winter drapery for any room. The soft old rose shade makes a good ground for the various tints of threads introduced. It only requires a hem top and bottom, the selvage sides being bound with double blanket stitch in green. The border design is so simple that a schoolgirl could do it, yet in the coloured stitchery it makes so decorative an edging and finish that nothing more is required. It is simply four rows of varied coloured thread, light green, dark green, crimson and gold, lying close together, sewn in three little square formations, and it looks like a piece of gimp, and with the four little loop-stitches in daisy pattern studded at intervals, the whole forms quite a handsome border design without the need of either cheap imitation or expensive curtain trimming of any kind.

The cushion is of green silk and cotton weave fadeless material. The two squares are first narrow hemmed round with two rows in grape purple, then the sides are joined with a crimson and purple thread in the needle, worked in open stitch, known as spoking. This

is a delightful way of joining cushions and cosy covers and for patchwork in quilts, bedspreads, sofa blankets, etc.

This forms part of the cushion decoration which is composed simply of the diamond stitch sewn in three rows and three shades: red, purple and blue. This gives a pretty shaded aspect, finished off charmingly with the two rows of upright tacking in deep gold.

This cushion could be made by any one who can use a needle and who would not dream of attempting to sew even a transfer embroidery pattern. No branch of artistic or educational work is more fascinating or so easily within the range of every pair of hands. The mother, the nurse, the busy housewife can with her dresser hook and a few skeins of thread make cords and tassels to trim and tie back her curtain for windows, door-hangings, bed, baby cot, etc.

Bedroom Draperies

Very beautiful and richly decorative are the bed draperies, counterpanes, pillow-covers, etc., constructed and decorated with the New Art Stitchery.

Plate 2 shows one corner of a counterpane and a pillow-case sewn in the same colour harmony. Like the Edu-craft curtain and cushion, they are so very simple to fashion that there is hardly any household in the land, if it has within its circle a pair of hands to ply the needle, and can afford a few yards of the fadeless cottons and two or three skeins of the bright threads, but can produce such for themselves.

The blue ground of the counterpane, sewn in four shades—pink, gold, lilac and green—makes quite an elaborate colour scheme and piece of embroidery, and yet the stitchery design is so simple that children of ten and twelve could do it with the greatest ease, and with free and happy thought or converse the while; for there is no following of any intricate stamped design or transfer pattern, or minute and wearisome stitches to work. The two bars simply consist of a large, well-spaced herring-boning stitch in pink, caught down at each side with little cross-stitches in a deep gold shade, and the spaces between studded with smaller cross-stitches in blue and green. The corners are done with just a little geometric fancy flourish in the cross-stitch *motif*. "Look at me," it seems to say; "am I not just almost like a little floral design?"

The bottom bar is the hemming of the counterpane, the upper bar purely decorative.

The pillow-case has a cross-stitch arrangement at the corners to match, and is hemmed round with a double row of tacking-stitch in blue and two upright in gold to vary the scheme, and the whole make a pretty harmony of colour-blending and stitchery.

Bedspreads, valances, top sheets, bolster- and pillow-cases can all be made beautifully artistic in a myriad such ways in the simple stitchery embroidery.

For those who have neither time nor wish to embroider in floral designs, they have but to choose a good blend of threads on a ground of the cream natural cloth or coloured casement cloths and hem with a few rows of the stitchery in order to have quite a charming and tasteful bedroom decoration.

If we like to add a window screen, chair-covers,

and any other loose drapings desired, the room may be still more elaborately decorated, and in the same delightful colour harmony, and it will express the taste of its mistress, or perhaps the daughter of the house, as the case may be, and will constitute a never-ending pleasure and stimulus to think out fresh schemes of colour and new stitchery patterns.

Here we may all begin to try to express ourselves in these simple, beautiful ways, and in the process we are adding true beauty to our homes. The work of our hands shall not fade away. The colours are fast, the stitches firm, the cloths enduring, and to wash and smooth them out again, and see our bedroom hangings look like new each time, is an indescribable pleasure, compared to the shrinking, tearing sham lace or machine-embroidered articles which have changed so much in dry cleaning or washing as to be hardly recognisable.

Table Linen

The above equally applies to table linen. Beautiful stitchery embroidered tablecloths, tea- and tray-cloths, d'oyleys, etc., can be made in the same simple way and in the same materials. The cream and the delicate-tinted sundour cloths are admirable for the purpose.

Once started to make and to use these attractive table linens, one does not ever think of returning to the ordinary white ones. These can be decorated more lavishly for best ones if desired; for instance,

at the four corners or the centre, or both, little group units of the stitchery in round or square or trefoil formations look very charming. Any of the suggested stitchery specimens on Plate 4 would be quite suitable for such purposes on these or similar articles. All or any of these stitchery patterns are also admirable for table, piano or sideboard runners.

Washing Hints for Coloured Garments

Edu-craft coloured garments and other articles are fast-dyed, but in washing, as in everything else, there is a right and a wrong way.

Coloured things ought never to be washed or boiled with white ones. Coloured articles, generally speaking, ought not to be boiled at all, but when they are it should be by themselves.

They should be put into a lather of warm water (not too hot) and soaked for half an hour or so, then gently pounded in the water, *not rubbed*—unless a little where extra soiled at neck and wristbands of garments, etc. Then they should be put into a second lather and soaked for about another half-hour or more, after which they are to be thoroughly rinsed in cold water, firmly squeezed out (not wrung), or put through the machine wringer, then shaken well, and dried quickly, and in the open air if possible.

Coloured cloths should not be allowed to lie among white ones, nor to be long in a wet condition.

THE DRESSMAKER

Our Lady was a peasant maid,
And sweetly was She drest,
Rough and strong withouten braid
Her petticoat and vest.

She washed the fleece to card and spin,
To weave on Her own loom
The gown She went to market in,
The curtains for Her room.

Our Lady She did cut and trim,
To stitch and pleat and hem,
The swaddling clothes She made for Him
She bare in Bethlehem.

* * * * * *

Our Lady was a peasant maid,
And sweetly was She drest,
Mother of God, grant us Thine aid
That working we be blest.

Anon.

Constructive and Decorative Stitchery

SECTION TWO

"In order to make needlework as educational and as useful as possible, it is essential to make it interesting. For this reason, among others, it seems very desirable that girls should be taught as soon as possible how to cut out and make some garment or article which they can see for themselves will be useful afterwards, either to themselves or others. . . .

"The interest of a child is excited and maintained if she feels that she herself is responsible for the construction of something, even if it is only a doll's petticoat; she has produced that which did not exist before, and her constructive faculty has been exercised and strengthened. Her interest will be still further stimulated if she can feel that what she has done is of real use, and that in doing it she has done something, however small, for herself or others."—*Board of Education Circular* (Revised Edition).

THE NEW STITCHERY IN THE SCHOOL

In its idealistic or educational aspect the aim of the New Needlecraft is twofold—one to simplify and beautify the common things of everyday life in household use and personal adornment, the other the developing of the artistic faculties latent in all, especially in the young. The power to perceive, and to grow to the fullest understanding and feeling of beauty and good workmanship, is not something outside the human soul. It is something that grows from within.

It has often been said, and said truly, that Mrs. Browning's immortal poem "The Cry of the Children" did more for the suffering little ones of Britain than all the Blue Books ever written. It touched the heart and conscience of the nation, and thousands of children crushed and dying under the factory wheels of advancing "civilisation" were released from their bondage. But a fresh torment awaited them. "The children must be educated," cried an awakened and somewhat repentant people. Of course they must be educated—must know their three R's at least. This was quite excellent so far as it went, quite necessary for the continued life and progress of our nation. So, crammed into the hurriedly appointed brick-and-mortar schools, came the hundreds of thousands of children. Were

they—as, alas ! thousands were—hungry, cold, ragged, in ill-health, even dying, into the schools they were compelled to go. They must learn their three R's. And later it was ordained that they had to learn to sew : girls, at any rate, for surely the nation had to be clothed. The children must be taught in the schools in order to be able to make and mend for their families when they grew up.

Compulsory education was all to the good, however, and this, even if only that it led, as it did, to national medical inspection. Incidentally the injury to the eyesight and mental vision of children with the close-range white sewing taught in the schools came to light. " As well have given them white chalk to draw and write on a white board as to sew even lines of fine white stitches on a white background," as pointed out in *Educational Needlecraft.*

Fine white sewing on white inflicts not only an unnatural strain on the eyes and nervous system of children and young people—to say nothing of grown-ups —but is also fatal to the development of the colour sense—and imagination. Besides, the mechanical movement of conventional microscopic stitchery is injurious to the supple growth of the smaller muscles of the fingers and hand.

The setting up of the first kindergarten school was the beginning in modern times of the attempt to educate children in the only way that they can be educated, by the unfolding and developing of the inner organic laws of their own nature, just as flowers, animals, plants and crystals develop. And just as the animal, plant and crystal first draw from Nature sustenance and light, then unfold their beauty and

give forth their fragrance, so it is with the child. If its surroundings be natural its innate faculties will unfold, and will in time give back its gifts to society, whatever they be. To-day, even in our public schools, the child faculties, in the main, are cramped and stunted.

The introduction of the New Needlecraft into the elementary schools is but the application of the Froebel principle: "Learn by doing." Self-activity, self-expression lie at the root of all creative work—and therefore of all education. To guide the faculties of the children of the nation, and to teach them the joy that comes with the creation of something that is useful and beautiful, is surely worthy the consideration of every teacher in the land. And as Miss Verona Spittal, in *Handwork in the School*, declares: "The training of teachers to a thorough appreciation of the educational possibilities belonging to a graded course of instruction in needlework, plain and decorative, demands immediate attention, if the desired progress in the schools is to be attained."

In a circular on needlework issued to the elementary schools by the Board of Education it is commendably stated as follows:—

"It may be doubted whether needlework has ever yet taken its proper place in the curriculum of elementary schools—for its educational, as distinguished from its merely practical value, has hitherto been almost entirely lost sight of." In one respect, further asserts this fine circular, "needlework is a separate and self-contained branch of instruction, proficiency in which is a worthy end to aim at, but in another

aspect it is a means to an end other than merely manual skill or proficiency, in that it can do much to develop the intelligence, and even to form the character of the scholars."

The Board also recommends that needlework in the higher classes might be more intimately correlated with drawing and arithmetic, and refers to the fact—which happily many of our elementary school needlework inspectors and headmistresses are fully realising—that children whose eyes have been trained in drawing to observe form and proportion should be more capable in drafting patterns and cutting out if they have learned to perceive differences in lines and curves, and will do better in adapting and fitting of patterns.

And where the needlework teachers carry out the suggestions of the Board of Education they will encourage the scholars to take a proper pride in their own clothing, and to learn to make and mend them. To learn something of the art of clothing itself should become as natural to every child as it grows up as to feed and cleanse itself and learn its lessons.

By adopting the New Needlecraft methods the children in the day schools could be taught, as part of their education, to make all their own clothing, and that of others, without any strain to their eyesight, and that with free application of all they have learned in drawing, arithmetic and other subjects.

Indeed, the scholars in some of the day schools have gone so far already in the direction of learning to make clothes, that they have but to be given the simple, durable, fadeless materials which *true* educa-

tional needlecraft demands in order not only to clothe themselves, but also to clothe every ragged child attending the schools.

To-day, as all child welfare workers and social reformers know, in the poorer quarter of every city many miserable little ones go to school swathed in wretched cast-off clothing—which disfigures their little bodies—or half naked even in winter. Thousands of them never know what it is to wear clothing really made for them, yet to promote *self-respect* in child, as in the adult, they must *feel* the sensation of being clad in comeliness and decency. Children are as beautiful as the flowers and should be clothed as beautifully—not a few—but every child in the land.

Now we know that the children of the nation must not only be healed, cleansed and fed, but also that they must be well clad, in order to be *rightly* educated. We also know that this can be done, and should be done. Children going to school ragged and unkempt should no longer disgrace our land.

Our educational authorities in their needlework instruction to the teachers in the elementary schools say :—

" Children will not remember the lessons of neatness, cleanliness, tidiness, all of which should form part of a needlework lesson, if they themselves are allowed to come day after day to school untidy and unkempt. . . . Mending clothes is a matter of self-respect and thrift, as well as needlework. Every encouragement should be given to children to bring their clothes to be mended at school—subject to an obvious precaution in certain areas—and every effort

should be made to impress upon them the charm of neatness and cleanliness in their personal clothing."

This is highly commendable so far as it goes. And the introduction of the New Stitchery not only teaches the scholars the making of simple and beautiful clothing, but also how, in interesting and attractive ways, to patch and mend.

The children of the Rachel McMillan nursery schools at Deptford, clothed in the New Stitchery overalls and pinafores, sweet and clean, with happy, radiant eyes and glossy, well-brushed hair, shine like the flowers they play among.

The nation will have garden schools for all their children yet.

The art of the needle is undoubtedly one of the most primitive arts, but there is none more useful and better adapted to unfold child vision and skill of hand, and this applies to both boy and girl.

In the Introduction to Miss Margaret Swanson's admirable book, *Needlecraft in the School*, Professor John Adams says: "The subject of needlecraft is beginning to be recognised as a suitable manual exercise for boys as well as girls, and points to the fact that in some of the more modern schools the little boys take this subject as a regular part of the course." He says: "Some of the bigger boys might, rightly or wrongly, resent such exercise as unmanly, but the promoters of needlecraft teaching may ask with some significance whether their power to manipulate the needle makes our *naval* men less manly."

We read that in the Middle Ages the monks were highly commended for their skill in embroidery, and

members of the military profession, too. Two of the great generals of the French Republic, Hoche and Moreau, are said to have followed the employment of embroiderers long after they had left the military service.

The art of the needle is a simple art and the needle itself a tiny tool, but to master this art, to use this little tool skilfully, leads to the study and practice of not only myriad forms of stitchery and pattern designing, colour and colour blendings, but also to the art of dying and to a knowledge of the many beautiful plants from which the colours are derived, *i. e.* the study of botany, and of the nature and manufacture of materials and fabrics.

In measuring and cutting out the pupils may gain their first lesson in the geography of their own little bodies, *i. e.* anatomy; and how swiftly children respond to teaching in this way! They so love to work with inch-tape and scissors, measuring and cutting out. As stated in our former volume, *The New Needlecraft*, children of ten years and over learn easily to measure, shape and cut out simple Magyar patterns. Give them the free use of materials, paper, pencil, scissors, needle, thread, and see what astonishing things they will do with a little practice and guidance. Note the interest and joy of a child who has bent its own thought and skill with needle and bright threads upon a simple piece of calico, and with its own fairy fingers has produced a little bag, mat or pinafore.

It has been the privilege and pleasure of the present writer to watch this again and again in needlecraft classes, and the pupil who has chosen his or her

own colours, cut out and made any article or garment, designed and embroidered it—with the utmost skill he or she possesses—knows something of the joy of the sculptor with his block and chisel, the painter with his brush and palette.

"Take up for a little," says Ruskin, "the trade of a carpenter, make for yourself a table or chair, and see if ever you thought a table or chair so delightful, and what strange beauty there will be even in its crooked lines."

Every one cannot be a carpenter, but almost every one can use a needle and thread, and the simple art of the needle renders scope and freedom to every degree of imagination.

All really true and beautiful work expresses the worker's delight in what he is trying to represent in Nature and things around him. It is the same with the child. And we have to remember that in decoration and all expressions of beauty the value lies less in the actual loveliness of the thing produced, than in the choice and invention concerned in its production. It is the thought and feeling of the pupil that comes—or should come—first, not the decoration: "the worker more than the work." For "the real value of every work of art," as a great artist has proclaimed, "is in exact ratio to the quantity of humanity which has been put into it and legibly expressed upon it for ever."

The child's work must always be imperfect, as even man's is, but his thoughts, feelings and effort may be real and deep; and the test of true progress in needlecraft, as it should be in every other subject for the pupil, is not how many stitches can be made

Plate 4.

in a given time, or how even are the hems and seams, but in the *growth* of the young intelligence and the *happiness* shown in the work.

The child's first tentative efforts are flights of the imagination, we are told; his early years are filled with impressions, and these impressions, together with his inherited tendencies, form the mind.

Memories and impressions consciously or unconsciously feed and strengthen the imagination. This is the reason why the child mind should be filled with happy memories, as Miss McMillan says, "memories that do not sleep," because these memories are the flower and fruit of the impressions absorbed, and become imagination.

Happy hearts and busy little fingers will radiate sweet thoughts and true, as the unfolding flowers their fragrance and the gems their brightness. The eye and the ear trained from infancy to derive happy sensations from the harmony of colour and form will continue to strive for these as they grow up.

"All of us," writes one teacher, "who did not like sewing before have fallen victims to the fascination of coloured threads, large-eyed needles and larger stitchery, none of which necessitate the close proximity of eyes and noses to long, close seams, but leave room for happy movement and laughter."

"The pleasurable exercise of our energies is at once the source of all art and the cause of all happiness," so that if we do not give to our children the opportunity to exercise their energies happily we have forgotten the very purpose of life.

"The joy of children with their needle is the best memory for the future care of the national ward-

robe," says Margaret Swanson, and children's joy in the new way, compared to the old, is now beyond question.

"May I take my sewing to do at home, please, teacher?" asks one little scholar. "And may I take mine?" pipes another, so happy and eager are they in the large, coloured stitchery.

The many varied and beautiful stitches taught by the new methods quicken the power of the awakening skill of hand. And every new form of stitch and fresh scheme of colour is to the child something that it has created. Creative work, as all educationists know to-day, is essential to true education. "The joy experienced by every artist in making something beautiful is possible to every child."

Over and under, through and through.
Take the stripes and weave them true;
Over and under, through and through,
Blossom-pink and soft sky-blue.

With all the stripes of pink and blue,
Hold sweet thoughts to weave in, too;
Over and under, through and through,
Hold them fast and weave them true.

Thoughts of the spring's soft skies of blue;
Thoughts of apple blossoms, too;
Thoughts of the Robin's song all through,
Weave, my dears, in pink and blue.

The needlecraft ideals taught in the elementary schools will continue to grow, and exemplify to the nation that all children should be simply but as beautifully clothed as flowers. They have been created as varied and as lovely, and it is for the teaching profession of the country to see to it that in the

future which lies ahead not a ragged or unkempt child shall be seen in our land—nay, that they will one day be all not only clothed well, but lovely, in broiderings in fair colours, all of them jewels in art's crown, as in the Crown of the State.

COLOUR

Oh, the colours ! God's own colours !
Mother, see them all aglow !
Gold and purple, blue and scarlet,
All together in one Bow.

CHILDREN should not be given, or their attention directed to, subdued, or what are commonly termed delicate, art colours. The right or natural development of the colour sense begins with the primary colours, which can be easily shown and taught the young people. These the children themselves most readily respond to, for they love, and choose, strong and bright colours, just as they make their first stitches large and widely spaced.

Turn their awakening eyes to the true colours of Nature : the glorious greens of wood and field and the blue of the sky. These are the very foundation colours. Green softens and harmonises every conceivable colour : green and blue, green and gold, green and purple, green and yellow, green and crimson—not a hot artificial red, but the bright ruby of the gem or the soft vermilion that tints the clay of rock and mountain. Give them colours as near as possible to the natural gems, the gold of the amber, which shades to soft brown

crimson, the emerald, the torquoise, the sapphire, the amethyst, the changing tints of the opal. The free mingling and blending of their sewing threads will gradually guide naturally to the softening, variegated shadings and tints of Nature—the beautiful ever-changing purple-greens and browns of hill and glen, the grey and greenish tints of the dove's neck, the opalescent colourings we see in the breast and wings of bird and butterfly, the brilliant shadings of the peacock, the lovely striped and dappled skins of fish and animals.

These, and such as these, the children fresh from God come into the garden of the world ready to respond to. Banish from their sight cheap, unlovely chemical dyes, which mock the beauty and purity of Nature's colourings.

Looking at the sun's golden sphere, we see but one clear colour. The prism breaks it into seven primary colours, or—as we see reflected by the rainbow—red, orange, yellow, blue, green, indigo and violet. These can be placed in the lovely fast-dyed threads, on a good contrast background of unbleached calico, or the cream natural cloth, for the little pupils to choose their favourite colours to begin with.

What harmonies of colour, from brilliant to subdued, are to be discovered and unfolded as the pupils advance in the study and practice of the New Art Stitchery. Scales of tints merging and flashing in and out like scales of musical notes. The grading and shading of tints in self-tones, darker to lighter, lighter to darker, in wavy lines of coloured stitchery round hems, yokes, bands, cuffs and collars of garments, hold the interest of the needlecrafter enthralled as she

constructs and designs with her needle and threads. The upper parts will blossom out into rhapsodies of leaf, flower and stem.

Dark browns, shading up to the gold blaze of the sunflower, touched with the scarlet of the geranium or poppy. Lighter browns, radiating to the tints of the daffodil and buttercup, or the gleaming yellow of the water-lily. Deepest rose shades, to the delicate pinks. Tints of the blue forget-me-not and hyacinth, to the rich tones of the iris and the velvety spring violet.

Rows of stitchery on a ground material of green, blue, brown or soft grey in graduated self-tones from dark to light, with a touch of some brilliant hue about the upper parts, make rich and beautiful dresses and cloaks. Or again, in three or four strongly contrasting colours, as pale blue, purple and crimson, with a burnished gold winding through the stitchery design like the rays of the sun.

The quality of good combination of colouring is when they mingle in right proportion and arrangement, and when they seem related to each other, as we see in the breast and wings of the bird, and in the variegated meadows in spring and autumn. This quality is ever painted clearly for us in the pure fresh colours of the spring and in the rich russets, golds and purples of the autumn, with the greens of the leaves and grasses bringing all into harmony.

Let the mother try a little overall for her child in mid-blue shade of cloth, with yoke, waist and wrist-bands in cream colour, sewn up the sides and round the bottom hem with two rows of the stitchery, one in green and the other in the violet-blue of the hyacinth;

size of stitch a quarter of an inch, with the same space between to add a third row in an upright stitch of pink like the rose. Put bands, pockets and yoke on in the same scheme of colour and stitchery, add at corners of yoke a simply worked floweret, and you will have on your child's little garment the tints of the opal and the spring.

Make for yourself an Edu-craft overall frock in a soft pure green like the leaves of the lime tree, faced with deep azure blue sewn in three rows of catch or wave-stitch (see Plate 4, No. 5) in dark green, russet brown and deep ruby red, and you have the rich tints of the autumn about you.

The colour sense is better developed when we have a chance to gaze on Nature's own delicate and varied colourings and gorgeous harmonies. But with our lovely unfadeable coloured cottons, wools and silks, we can work out an endless number of tones and shades to simulate the colours of the seasons—even the soft greys, white and dark greens of winter, and the natural colours of the wool of the sheep and the flax that grows in the fields, heralded with its little blue flower.

Mr. Townsend tells in his beautiful book, *Embroidery and the Art of the Needle*, that very fine materials and colours were to the Babylonians the symbol of the elements of the world: "fine flax for the earth, purple for the sea, scarlet for the blaze of fire, and blue for the firmamental azure."

All life and Nature are full of light and brilliance, but there are shadow colours too: the beautiful black jet of night; the grey tints of the morning. The artists of old studied the tints of shadows as the

lines of light; and this in the art of the needle too. And what glorious and age-enduring colours they produced! Shadings that strove to match those painted for us daily across the horizon by "the invisible finger." Colours so true, so pure, so brilliant and so enduring, wrought into robes of Church and State, and also in domestic apparel, that they can be seen to-day in our public museums as fresh almost as when they were woven and embroidered hundreds of years ago. Our dyes should be as enduring; the pure vegetable dyes—if we can procure them—or, if chemical, free from the dangerous ingredients and processes which are harmful to those who manipulate them—golds, mauves, greens, blues, rose-pinks, rich crimsons and browns, etc., etc.

There is a very instructive and wonderfully informing book on *Vegetable Dyes*, by Ethel Mariat, published at the Hampshire House workshops, Ditchling.

The New Art Stitchery stimulates the colour sense by giving the child Nature's own rosy tints, blues, greens, mauves, pinks, rich crimsons and browns, to work out all sorts of stitchery patterns and colour schemes that shine out against the deep cream natural cloth like jewels or the flowers in a June garden.

In the mingling of colours, in the matching, grading and harmonising of tints, we perceive what may be termed the changeableness or elusiveness of colours. For instance, *mid* shades of any colour—greens, blues, pinks—placed against a darker background will appear to be quite pale in tint; the same shades set on a lighter ground tone will seem to have become quite dark again. Therefore we will always find that the most delicate tints will shine out quite strong and vivid against white, cream and such ground tones as ecru.

And these are the tints—pale golds, pink-pearl shades, chaste blues and lavenders—which lend themselves best to the New Art Stitchery in the making of dainty underwear, bed and table linen. For it is always advisable in making napery and underwear, which are generally in white or cream or pale-coloured materials, and which are subject to regular washing and boiling, that they should be sewn in the lighter tinted threads, pale blue, pale yellow, gold, pale pink, lavender, etc. The lighter tints always look prettier, and are more appropriate to articles of this kind, and in the event of a faulty dye, will be less liable to any harm in the washing and boiling than they would be in the darker colours.

Colour in mass always shows stronger and darker than in line stitchery; we will therefore generally find that certain vivid shades, such as scarlets, purples, blues and orange, which may blend well in the stitchery, will, for floral decoration in the upper parts of garments, sometimes appear too strong; paler or softer tints of the same shade will better match the stitchery, although in all schemes of colour it is a general principle that the mass colours *should* be stronger than the line tints.

THE SENSE OF TOUCH

NEEDLECRAFT marvellously develops the sense of touch, the fingers become sensitive to all the many degrees of fabrics and textures, light and heavy, rough and smooth, hard and soft. Then in cutting out, measuring and placing, folding and infolding of edges, and turning of corners, in the threading and passes of the needle, the making of knots, determining their right size and position, the form of the stitches, short or long, up or down, single, double or treble rows, the direction of these, the making and covering of buttons, button-holing, the fraying of edges, the making and fixing of cords, tassel-making—these and a thousand other such all serve to train the sense of touch and give to the fingers skill, strength and power.

The eye, too, as well as the hand, gains in accuracy and good judgment, and the inner vision is stimulated.

In all true handicraft work of any kind no two pairs of hands work alike; just as in music no two pairs of hands play alike! Each hand has its own accent. So, too, in the art of the needle, no two hands sew alike. Every hand has its own accent, or expression, as shown in the making of the simplest line of stitchery. Children don't all do even the tacking stitch alike, the tension or accent is different in each individual hand, as the taste differs in the arranging and blending of colours. The stitchery can be taught, a knowledge of colour imparted, but the accent, the expression, the spirit that breathes through it all cannot be taught.

In the practice of the stitchery, simple and intricate, the action and pressure of the fingers become skilful and rapid; they learn how to work with a light touch on lightweight fabrics and with more strength on heavy ones; and to know the right threads to use on the different textures: fine threads on light and smooth qualities—cotton, silks and voiles, for instance—and thicker ones on heavy pile rough surfaces, such as serges, tweeds and velvets.

Above all, it is important that the hands of the little pupil learn to work with a good tension, for there is a right tension in hand, as in machine sewing. No stitch should ever be loose and slovenly, nor too tight and dragging; either of these will spoil the smooth, even look of the seam and the hang of the cloth, besides being weak and feeble in construction. A good tension will produce a firm, evenly-wrought seam without any puckering or looseness of stitch. Even among some well-advanced students there is a tendency to make too small stitches when doing a purely constructive seam, with the idea that this is necessary to the security of the seam. This, however, is a mistaken idea. With the strong coloured threads and a good tension we need have no fear to trust the strength of our seams. No stitch need ever be less than three-sixteenths of an inch for constructive seams, with the same spacing between. A double row of the tacking stitch itself in the same size, or even a quarter of an inch, with stitches alternately placed; or a single or double row of oversewing worked both ways with the right tension; or a back seaming, or sew and fell, will hold a joining or hemming seam firm as a rock.

The chief thing to remember is to work with the

right tension and to see that our threads are strong and firmly fixed as we start and finish off our seams, both of which should be well secured by a few extra stitches at back of seam when starting and finishing off. Elder scholars must learn to end off by passing the needle once again through the last stitch or two. This ending is secure enough for anything not subject to much wear or pull on the material, and when a more firmly stitched ending would look unsightly.

The careful attention to these details results in the touch sense being quickened, so that gradually the pupils know by the very contact of the fingers with the seam that all is well and safe with the construction.

In the exercise of the delicate movements of the stitchery the fingers become sensitive to the right tension; as in the mingling and blending of the threads, the eye is trained in colour harmony, and in cutting out and construction the mind gains a true sense of balance and proportion.

SOME CLASS-ROOM SUGGESTIONS

As elsewhere stated, training in the methods of the New Stitchery by the construction of little mats, bags, pincushion covers, etc., with large, bright-coloured stitches on a contrast background is but a continuation of the stitching, folding and cutting out of the kindergarten methods in the school.

The children should be provided with paper and pencil, or, better still, coloured crayons to practise drawing the stitches before applying to cloth, the teacher drawing them first, in colour, upon the blackboard. The drawing of the stitches in single, double or treble rows in straight, slanting and upright stitches, and then in the applying of these to the construction of little mats, runners, etc., teaches the beauty and importance of even lines and the right spacing of the stitches, all of which is the very foundation of good construction and decoration. It is best also that the little pupils should be allowed to draw the articles they make and cut them out in paper before applying to the cloth. All this helps to give visual idea of shape, size and form, and is a good way of letting the mind begin to direct the hands. And from the very first the brain, eye and hand should be trained to work in harmony; it is the natural way.

The drawing of stitchery lines and little mats, and the practice of cutting out in paper, then laying the paper shapes on the cloth as the teacher does the paper shape on the blackboard, helps to awaken the constructive sense and quicken interest and delight in the task.

Practice with scissors and paper is an attractive occupation to children. This can be done in miniature form first. From early years they can be taught to cut out in the Magyar pattern, and make their dolls' clothes in this way. Later they will begin to make their own quite easily, and with natural joy in the making.

The children should be encouraged to choose their own colours, as the colour sense, like that of vision

and skill of hand, has to be gradually developed and trained.

A happy and interesting next step, after the first mats have been made, is for the teacher to show the many varied and attractive little articles these can be transformed into, such as bags, pincushion covers, book covers, nightdress cases, hair tidies, etc. See Fig. 9.

Teachers should endeavour always to appeal to the creative and inventive faculties of the children, and a " lesson value " is considerably enhanced wherever a novel development can be introduced. The following discussion—assumed to take place during sewing lesson—will perhaps illustrate this point.

Teacher : " Now, girls, a number of our mats are completed. Some are square; others are oblong; some are small and some large mats. I told you when we started that we might possibly change some of these mats into other pretty and useful articles: what, then, shall we make of them? Suppose we take two small square mats. We place them together, so. Now if we oversew three of the edges with a bright and pretty-coloured stitch, taking care that it either matches or tones with the threads already there, and leaving one edge open meantime so that we may place something else inside it, what shall we have made? "

" A pincushion cover."

" Right. Now here is a larger oblong mat. Holding this the long way, we will turn up the bottom edge, say, eight inches, thus. Now what do we get? "

" A bag."

" By oversewing—or joining—the two open edges

on either side and adding loops, we shall then have made a charming bag to keep our brush and comb in."

Teacher proceeds similarly with cushion cover, nightdress case, etc., etc. With the making of bags of various kinds will come simple lessons on the making of little cords for drawstrings, etc., as, in the New Needlecraft, cords and tassels, in the main, are used in place of tapes and ribbons. Here a fresh and attractive interest can be awakened in explaining how the simple fingering of the edges of rough materials by our remote ancestors, the tying of strings and twines for fixtures, was the origin of fringes and tassels, which have become such a decorative feature in modern dress and furnishing.

From mats, bags and such simple constructions, the next step will be the making of simple articles of clothing, "pinnies," collars, handkerchiefs, etc., but the teacher, in arranging her syllabus, will know best what types of article to introduce according to the age and ability of her class. See suggested syllabus at end of book.

A work-bag apron as described on page 53 should be included, as it provides excellent stitchery practice and holds all work afterwards. In this way the work is preserved clean and smooth; besides, it trains the sewer in a sense of order and neatness and good method.

Educationally, drawing should always accompany the needlecraft lesson. A myriad different stitchery patterns can be evolved and new ones invented, and from these—for the elder pupils who wish to study more advanced design and embroidery in conjunction with the ordinary lesson in the school—will naturally follow: lines, curves, angles, circles, cubes, leaves, flowers, insects, birds, shells, fruits, animals, and the

varied Nature forms following upon a good groundwork of simple and beautiful stitchery. And in this way the needlecraft lessons become a happy and ever-widening playground for the expression and training of the artistic and creative faculties. No stereotyped or traced patterns *should ever be used in school.* With paper and pencil or coloured chalks the pupils in *every advancing* stage should learn to make their own patterns. In Nature design they should be taught to select a leaf, and note how it grows on its stem, whether singly, in pairs or in groups, and how it is veined.

The young pupils would find it a delight to draw from the natural leaf, or group of leaves or petals, and so form a dainty true design, to be embroidered on the yoke or collar of the pretty overall just finished, or for the cushion or tea-cosy cover being made in school, perhaps, as a surprise love gift for mother.

DECORATIVE PATCHING

Now that we have learnt to use the New Stitchery in the joint process of constructing and decorating our frocks, overalls, etc., we need have no ugly seams or joins to cover over even in our patching and mending of these, any more than in the making of them.

It must be remembered, too, that in the New Stitchery garments the need for mending and patching not only comes less frequently than with garments made with shoddy cloths that tear easily, but also, the cloth being unfadeable, a patch of the original

material can always be put on without disfigurement. The old way in mending is to sew on the patch in small, close stitches, in order to make the sewing and the patch as invisible as possible, or else to try to cover up its unsightliness with some fancy stitch or another worked over the mending seam.

The way of the New Stitchery is not to endeavour to conceal the patching, any more than to conceal the seams and joins in the original construction of the article. The new method is to try to make the patch as pretty and ornamental as possible, so that it may look a part of the design and make-up of the garment.

With regard to the method to be adopted; in the first place we have to consider the nature of the repair, the style and shape of patch will depend on that. We can make our decorative patch, or "match patch," as it is sometimes called, round, square, oblong or triangular, or, to hide a long tear, it may take the form of the ordinary decorative strip or band placed upright or horizontally, which will give the frock or overall a fresh lease of life and, sewn with the decorative stitchery, considerably add to its beauty. Indeed, there is hardly any conceivable damage by wear or tear that will not lend itself to some form of beautiful and artistic treatment in these ways.

If it is a table-cloth, coverlet or some square article that wants repair, it will be easier than mending a misshapen rent or hole, and when it is of the latter nature, good judgment is wanted to devise the best repair, which can't be expected from scholars, say, under twelve or thirteen. Again, the patch and the part being repaired have to be handled so as to be kept in right position while being basted, which is rather

a difficult task for small hands. Deft fingers and a good eye are required to retain the patch and cloth nicely fitting together as the pretty stitchery is being applied. All this, however, is very interesting to do in the New Stitchery and offers unlimited scope for ingenuity and inventive resource.

It is always somewhat difficult to put new cloth on old, because the old is likely to be worn and stretched out of place, even if not torn and rent, but in any case *re*construction, generally speaking, is a more intricate process than constructing a new garment.

For this reason patching should be the lesson work mainly of the elder scholars, as it requires, however simply done, planning and contriving, just as, in making up, design and arrangement must precede construction.

Let us suppose, then, that it is under the arm of a child's frock or overall that requires repair. The patch will, of course, be of the same colour and material as the garment, sewn with threads and pattern stitch to match. We will make our repair diamond- or lozenge-shaped; this makes a nice under-arm patch, as two of the points will nicely fit into line with the under-arm seams, the other two points lie crosswise. We first place the mending piece *under* the torn part, and baste round securely, leaving a good margin of the cloth round the part to allow for an inturn. Then cut out the worn part to the shape desired, turn in, and baste edges all round, and sew in a neat, regular herring-bone, button-hole or cross-stitch, or whatever stitch is already on the garment: either of which will look very pretty and hold the patch quite strongly.

When this is done, turn the garment inside out, trim and inturn the raw edge of patch and sew in a nice,

evenly spaced hemming stitch, which will form a pretty line edging to the front stitchery pattern.

Now repeat the patch in the same way on the other side of the garment, and the lozenge-shape formation under the two arms will appear as part of the constructive decoration of the garment.

If it is a tear near the wrist, put a patch on both wrists to match, of the same material, colour and stitchery as the garment, making the patch whatever size and shape will make the best repair and look the prettiest. A worn or rent elbow will be treated in the same way; both elbows will have a square, oblong or triangular patch decoration that will look part of the original make-up of the garment.

Another way with a girl's garment is to cut the sleeves to half length and finish with pretty bands. Sometimes it may fit in to put a nice little pocket to form a repair, should the tear be about the breast or front side of the garment.

The patch should generally be placed on the wrong side, as explained above, and must be nicely basted before applying the stitchery. In the case of heavier materials, such as flannels, serges, etc., no inturning on the inside piece is required.

In places where the patch can be made to appear an extended part of the design or decoration, it can be sewn, as we have said, in harmony with the colour and stitchery design, but where ornament is not so desirable, where the patch is required to be as unobtrusive as possible, as, for example, at the knees or back of knickers or bloomers, the patch may still be affixed with the pretty pattern stitchery, but in this case in self-colour.

STITCHERY

A GREAT feature of the *New Needlecraft* is that it constructs and decorates in the one process. The first lines of stitches with a coloured thread on a contrast background constitute a simple form of decoration, as well as construction. And it is important to emphasize the decorative side of the New Stitchery. For the love of design and ornament—to make patterns—is an inborn one. And as we are reminded by Miss Constance Bain, in *Handwork at the School Desk*, the race painted and decorated the naked body before it clothed it. And our early forbears decorated themselves with splints, coloured woods, beads, feathers and other decorative objects before they embroidered their clothing. It is doubtless owing to this universal impulse to decorate, that sewing in coloured stitchery designs never becomes dull or wearisome, either to young or old, and whether simple or gifted. On the contrary, as soon as the child, boy or girl, can hold a needle with a coloured thread, and a plain piece of cloth in its hand, the impulse is to make a pattern. And in these first constructive stitches lies the basis of all embroidery design. They form of themselves a kind of *natural* embroidery. And such ornamental stitchery is a fine preparation for more advanced embroidery designing if desired.

We begin with these first simple well-known stitches. FIG. 11, No. 1, size of stitch about a quarter of an inch long, with an eighth of an inch space between.

No. 2, double tacking, in two colours, is quite decorative, on a contrast background. No. 3, the stitches and spacing should be about the same size, to allow for the upright row of stitches between. This also, sewn in two different colours, is quite charming. The

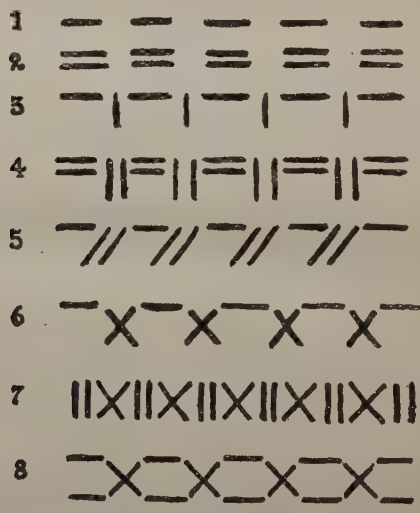

Fig. 11.

upright stitch strengthens the seam and adds to the decorative effect.

No. 4, worked in double rows, and in two shades, makes quite a pretty line of embroidery, or a slanting stitch, single or double, may be used as No. 5, worked like a hemming-stitch, or in cross-stitch as at No. 6.

Be sure always to leave plenty of space for the stitch that comes between the tacking stitches, especially if it is a cross-stitch, or the decorative effect

will be lost. Right spacing is as important as the right size of the stitch. The cross-stitch has become a special favourite with the children in some of the elementary schools. They call it the "kissing" stitch.

No. 7, two vertical or upright stitches with cross-stitch, is also very effective. This simple line of stitchery allows of a blending of four colours if desired, by doing the upright stitches in two separate rows in two different shades, and the cross in two rows worked from left to right in one shade, and right to left in another. The same applies to No. 4. They are both, however, generally worked in two shades. They make pretty constructive seams either way.

No. 8 is another form of using the cross- and tacking-stitch, by placing two rows of the tacking exactly opposite each other about three-eighths of an inch apart, leaving a quarter of an inch between the stitches for the cross row.

Fig. 12 shows the stitches commonly in use for infolding or hemming. But in the new method of constructing and decorating our seams in the one process, any of the stitches are quite suitable for this purpose. And no stitch in any constructive seam need ever be less than three-sixteenths of an inch long, unless when an extra stitch is introduced to give an added touch of colour, or to complete some scheme of blending.

It is always best to baste all seams before sewing with the coloured stitchery. This will be done with common basting thread, in large basting stitches that are easily taken out.

In the hemming-stitch proper—single or double—No. 1, we put the needle in at the bottom and up.

Back-hemming is a variant of this by putting the needle in at the top and slanting downwards. The slanting, or diagonal stitches, Nos. 2 and 3, are mainly used on plain surfaces, not turned in or folded. And either of these makes a very dainty line of stitchery, especially if a third row is added in a different colour, No. 4. Over-sewing or top-sewing, single or double,

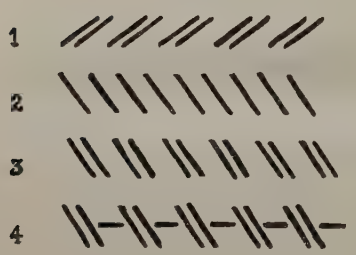

Fig. 12.

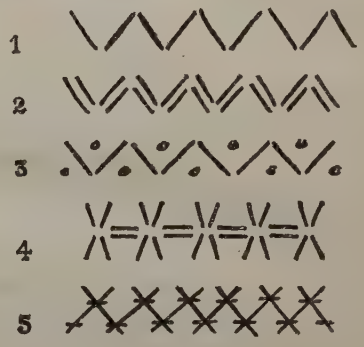

Fig. 13.

worked both ways—from right to left, and from left to right—forms a top cross, and is *par excellent* for strength in joining folded edges, besides being very pretty. This stitch is charming, especially if worked in two colours round the neck of garments, or for joining cushion-covers and bags, etc.

Fig. 13, No. 1, introduces us to a stitch that is but a variant of the tacking-stitch. I have seen boys begin to sew with this stitch instead of in the straight tacking-stitch. It is familiar by various names: catch-stitch, wave-stitch, zigzag or Vandyke stitch. It makes an effective constructive hem decoration, especially in double rows, as No. 2. The first row

holds the hem—or, if it is the edge of a band—nicely in place, and each added row in varied colours, or in darker or lighter shades of the same tint, produces a charming colour scheme and braid-like effect. See expansion of this stitch on coloured stitchery Plate (stitch No. 5).

Nos. 3 and 4 (Fig. 13) are very decorative, worked in two shades. The well-known herring-boning is a variant

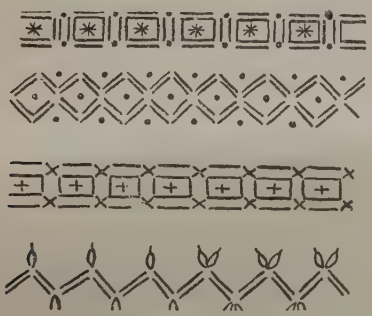

Fig. 14.

of the catch- or wave-stitch, and it is one of the most useful of all stitches. It is ideal for working on flannel, both in construction and decoration, and is excellent for protecting raw edges of fabrics too thick to fold. Flannels, winceys, and heavy materials generally it will hold quite securely with only one inturn, and so save from clumsiness.

No. 5 shows a tacking-stitch running through each side of the herring-boning, which produces a trellis-like effect. Try it with two colours and see how pretty it is. Double herring-boning in two shades is still more decorative. See coloured plate No. 1.

In working single herring-boning the space between the stitches is the same size as the stitch. In working the stitch in double fashion exactly double the space is left between the stitches to allow for the second row.

Feather- or coral-stitch—worked single, double or treble—is also another variety of the same stitch. And a most effective and charming stitch it is, and well known to all sewers, as are also blanket-stitch, button-hole or tailor-stitch, and the many other varied stitches, such as chain-stitch, single and double, stem-stitch, satin-stitch, snail-trail, couching stitch, etc., familiar to all embroiderers.

Now we come to a blossoming out of the constructive and decorative stitchery, and may begin to give free play to fancy, and draw with our needle and coloured threads more advanced ornamental lines, such as shown in Fig. 14 and on coloured stitchery plate.

All the little designs on this plate are but an extension of the simple constructive stitchery—those and a myriad others for you, dear reader, and all of us to unfold, if we will, and as fancy dictates.

No. 2, Plate 4, is but the simple cross- and tacking-stitch shown at Fig. 11, No. 8, worked double. No. 3 is a slightly varied arrangement of the same. These can be still further varied and embellished in a hundred different ways and usefully employed to construct all the time, and also provide ample scope for exercise in the art of colour-blending.

The daisy pattern, as it is called, No. 7, is very simple and easy to do. The loop-stitch is used for this. And with it many braid or gimp effects can be produced. Both Nos. 7 and 8 show examples of these.

Quite rich and beautifully varied designs can be made up by little stitchery units, gems of beauty in

colour and form. These can be used singly, or set in groups and used as little corner ornaments for yokes, collars, cuffs, etc., Nos. 11 and 12; or arranged in lines as decorative gimps and braidings, for dresses, cloaks and other garments. See also *stitchery unit embroidery*, p. 118.

If we want to put little stems to the daisy units, as at Nos. 11 and 12, or any other floral formation, an excellent stitch for this is retracing- or threading-stitch. This is done by making a few tacking-stitches length of stem required, and then turning and slipping the needle and cotton under each stitch backwards. Or, of course, the usual stem-stitch can be used.

Many lace-like patterns can be formed with the simple stitchery, that make lovely edgings. Nos. 8 and 9 give an example. Only two stitches are used in these—loop and tacking. Nos. 10, 11 and 12 also are all formations of these two simple stitches, and such little patterns can be evolved and extended in innumerable ways, as on cushion in Plate 3.

What is known as lace-stitch, spoking, or fagot-stitch, worked single, double or treble, gives us inlets of stitchery in colour that look exactly like drawn threadwork, and is more easily done and less trying to the eyes.

Beautiful initial designs can be worked in the New Stitchery. Any of the letters of the alphabet or the numerical figures arranged in quaint and interesting ways, wrought in varied colours, make very delightful designs.

Another charmingly simple way of decorating the upper parts of garments is by forming circles, squares, ovals, triangles, oblongs, etc., and edging them round in button-hole- or chain-stitch, and then filling

them in with little rows of tacking, cross or other stitches, in varied colours. For those who cannot trust themselves to make a perfect circle, a coin or large button pencilled round will serve. But free-hand drawing will always be the aim of both teacher and pupil.

Simplicity in ornament is the great thing. We have to learn to know the value of space, as well as of the filling of space, *i.e.* the power of restraint. For right spacing in stitchery and embroidery is essential, both to good construction and decoration. It is said that the Japanese and the Chinese produce the most beautiful effects in their stitchery and embroidery, often with only one or two colours, by their skill in placing the shades and stitches and knowing the art of spacing—" voiding " as it is called. They show great restraint in not overcrowding the stitches, by spacing them out well, and by allowing plenty of space between the leaves and petals of their floral decoration.

Over-decoration mars the beauty of anything. Those who have studied the art of designing tell us that even where a line ends it should look as if it had plenty of capacity and space to grow, if so it would.

The nature of the material and its possibilities, and also the purpose of the garment or article, should always guide us regarding the stitchery design and general decoration.

Work and play-a-day garments, for instance, want only the decoration that the constructive stitchery affords. And for best clothes and festive garments an endless array of stitchery designs will unfold under the needle and coloured threads. For these, and such as these, the hands will become enchanted, the eyes become aglow.

It will be noted that we are dealing here, all the time, with only the ordinary simple stitchery designing, which is within the capacity of any and all who use the needle.

There is no attempt to touch upon the subject of embroidery as such. For whilst the practice of the New Art Stitchery is the best possible groundwork for the study of advanced design and embroidery, the aim here is but to bring to the people an easy and natural method, as one may say, of making and beautifying the things "we must perforce use and wear" in our ordinary daily life. And at the same time to provide a means of individual artistic expression that shall be available to all. For to invent and create is the eternal hunger of the human soul. And in the art craft of the needle, as in all other branches of art, its first and noblest purpose is the expression of our delight in form, colour and movement.

For those studying design and embroidery proper, a very helpful book is *Embroidery and Design*, by Miss Joan Drew, published by Pitman & Son, Ltd., 1 Amen Corner, E.C. It is another valuable appeal for the revival of the long-lost art of the needle as applied to design and embroidery, and against the soul-destroying influences of machine-made patterns.

In the study of design there is no better way than going direct to Nature. And the way to do this is for the young student to gain a knowledge of the design in plants, flowers, grasses, insects, birds, animals, and lastly, and highest of all, the human form. But begin with plants, learn their characteristics, study the joints of leaves and flowers, watch how they spring from the stem, how they curve and twine, etc. Nature is the supreme Art teacher.

DESIGN

THE beauty of colour and form has been given lavishly throughout the whole of creation, says a great teacher, because it is necessary to the happiness and perfection of virtue, so that it may become the mental food of all, and employ the thoughts of all. And a natural delight in beauty of colour and form is inborn in all. And it is decreed that if we do not exercise and feed this pleasure—that is, let our innate gifts and powers lie unused and dormant, our imagination withers and dies, or leads us in wrong channels, if not evil ones.

Beauty has a power, it speaks to our souls; Beauty wakens the tenderest and noblest of human feelings. And the power to create beauty is something that is bound to our inner life.

Creative work in design as applied to the New Art Stitchery, which combines construction and decoration, stitchery unit embroidery designing, colour and colour blending, in the production of wearing apparel and household articles, provides unlimited scope for the exercise and development of this inherent love of the beauty of colour and form.

The art of design originates in the inventive and imitative faculties of the mind. And the love of design is as natural an instinct in every child as speaking or singing. Yet this instinct has become so deadened in modern times—through the production and use of machinery—that as a people we are said to be *destitute* of designing power.

As soon as we begin to design for ourselves, we

begin to express ourselves, exercise our thinking faculties, stimulate our colour sense, expand our vision.

Design itself means *new* and *fresh* thought.

Design in plastic materials, as in marble or metals, is an essential part of good construction. To design rightly in clothing and household articles is to combine material, form, colour and decoration, so that all shall be harmonious and appropriate to the use or end in view.

To shape, cut out, construct and ornament a mat, bag, pinny, or frock—or whatever it may be—is to the child, as to the sculptor, to create and express through the medium of material.

The plain cloth takes form and colour under the pupil's own fingers. With needle and coloured thread, new patterns are devised, so that, to some extent, however small at first, the work of their own hands and the thought of their own minds are gradually woven into their clothing and other articles of home use, and seem to become part of themselves, an expression of their own ideals. This is the natural way to real education and self-expression.

In the planning, measuring, drafting, cutting out, making up and decorating of garments and other necessary and useful articles; in the study of colour and colour blending, stitchery designing, making of cords, tassels and fringes; covering and ornamenting of buttons, loops, clasps and other decorative fastenings; in contriving fresh and pretty ways of shaping and adorning the upper parts of garments, turning corners of hems and seams, finishing of edges, etc.; the fanciful piecing of materials, devising new

and ever more practical and beautiful articles for household use, comfort and adornment, etc.,—all this raises needlework as a school subject to a high standard in the art of *design*, as well as *craftship*, and

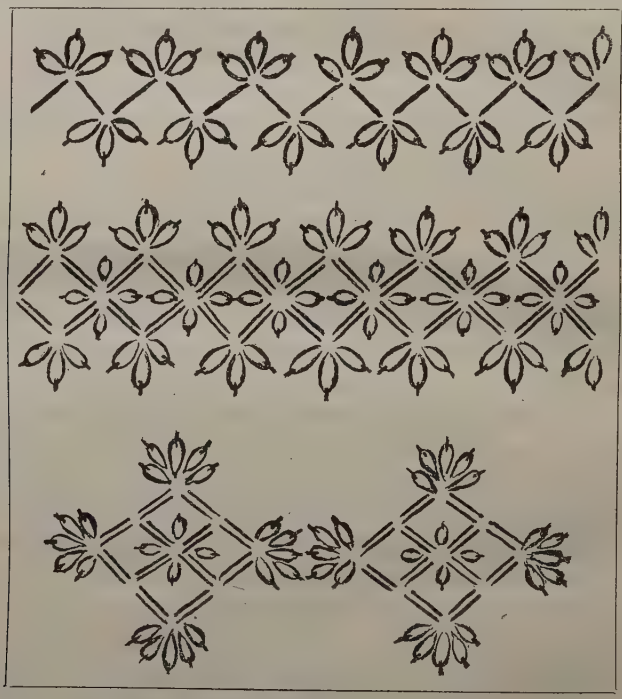

Fig. 15.

constitutes an educational scheme that can be systematised and correlated to other school subjects.

The strokes, dots, crosses, circles of the writing and drawing lesson are but repeated in the sewing lesson with the needle and coloured threads. The

one subject helps to illustrate the other so that they "live," as has been said, "in a new glow and vision of beauty."

At first the stitches—as the first strokes and circles in the writing and drawing lesson—will be uneven and falteringly done, but swiftly the little pupils respond to the glow of the coloured threads, and the pretty design stitches. It is as if their memories of colour, form and movement were waking from a sleep. Soon their eyes gain accuracy, their fingers skill and control.

Every new scheme of colour, every fresh arrangement of the stitchery, expresses a new phase of fancy which constitutes a form of design.

The stitchery becomes as a language of which the various stitches, tacking, cross, loop, chain, zigzag, etc., etc., form the alphabet. Groups of stitches worked in round, square and other formations compose stitchery units. The nature and arrangement of these little units constitute many varied and beautiful motifs. The units and motifs are as phrase and sentences by which the stitchery patterns are built up.

Once a knowledge of the stitches has been gained, and an understanding of the arranging of the units, and blending of colours has been acquired, harmonious lines of stitchery and embroidery patterns flow from the fingers like beautiful musical cadences.

And are not the stitchery units and motifs in their varied character and tintings, form and colour tones, even as the notes and chords in the theme of the music? And even as the word and tone syllables so we have beautiful colour and stitchery syllables.

And just as the quality and character of tone is

reflected in the speaking and singing voice, and in the *accent* of the hand on the musical instrument, so also are these elements reflected in the colour, form, and execution of the stitchery designing and garment making.

Through form, colour and movement the child sees and feels a new world unfolding.

By drawing in pencil or coloured chalk, then with needle and brightly tinted threads, a fresh stimulus and awakening is given, a new control to the fingers, a new thought to the mind, which strengthens and refines the hands and exercises the imagination.

From the first pretty stitchery lines gradually follow the making of curves, circles, triangles, squares, star, leaf and flower formations. These little stitchery units lead up to the making of innumerable simple original designs which hold the mind and the fingers enthralled.

This new method of pattern designing applies to boys as to girls, as it affords great scope for inventive ingenuity, and the development of the artistic faculties.

Beginning with the construction and decoration of bags, mats and other needful and useful articles, it provides a practical and invaluable medium for the exercise and development of the love of design in the child. And what applies to the individual child applies to the school collectively, and through the school will gradually be reflected in the Nation.

RHYTHMIC STITCHERY DESIGNING

The New Rhythmic Stitchery Designing is founded on the wonderful suggestive series by Mary Everest Boole (wife of the great mathematician George Everest Boole—herself an eminent mathematician) on the preparation of the child for Science—further reference to which is given in our first Edu-craft booklet, *The New Needlecraft.* The method is based on Mrs. Boole's discovery of how to form curves and circles by the making of little series of straight lines.

With pencil, chalk, or needle and thread running in tiny straight lines or stitches according to a simply rhythmic process of measurement can be evolved the most beautiful and wonderful leaf and flower forms. And with group units of these, designs can be produced, designs rich and varied from simple to complex that rival those of skilled artists and craftsmen.

This rhythmic movement appears to be as a law of natural measurement. It introduces a science of designing which demands the use of neither rule nor compass, nor the need of special drawing skill. It embodies a simple process that is within the range of every child and the scope of every needle.

Fig. 16. No. 1 shows the first movement.

No. 2 gives the second movement, which produces a leaflike formation.

No. 3 shows a double-leaf form. These three make beautiful border lines of stitchery, both constructive and ornamental.

No. 4. Here we have the little rhythmic leaf

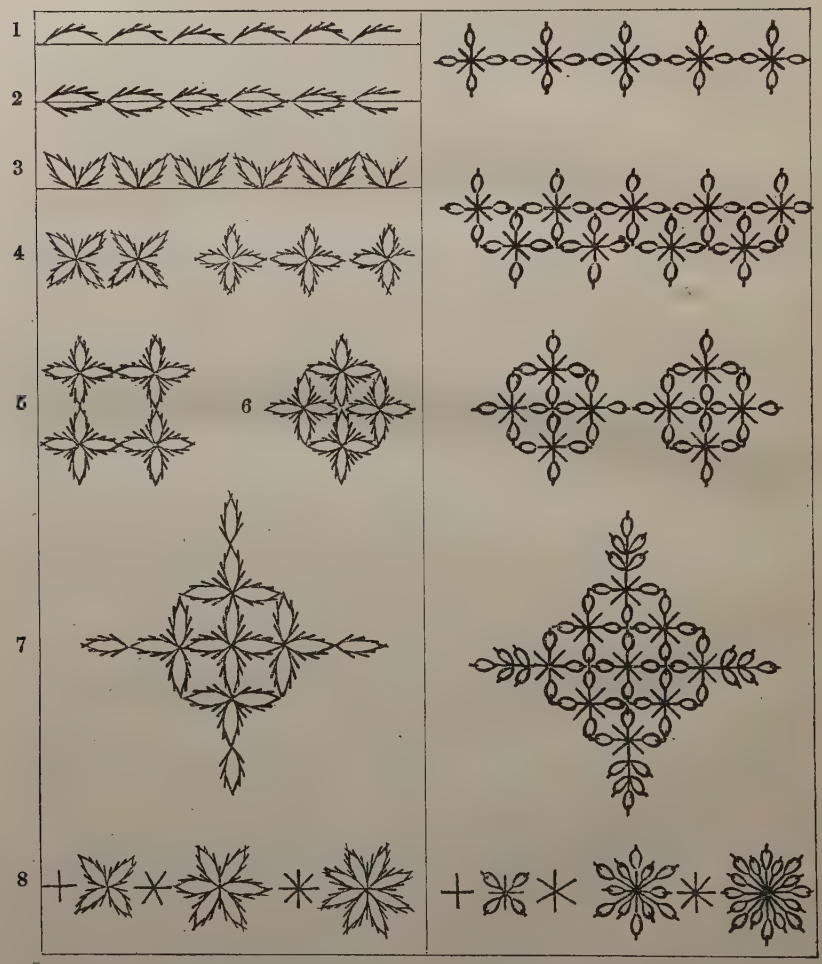

Fig. 16.—Rhythmic Stitchery Examples.

Fig. 17.—Stitchery Unit Embroidery Examples.

unit, by which is evolved the other formations—Nos. 5, 6, 7, and 8.

There is a simple but perfect order and rhythm in the working of these leaf and star formations that seem to guide the eye and hand in harmony with the growth processes of Nature.

Upon the revelation and practice of this method is the New Stitchery unit designing based. The various formations on the next, Fig. 17 will serve to show the similarity of the two processes, and the resemblance of their forms, though produced differently.

In neither of the two methods are *outline* drawings or transfers used and then filled in, as is the traditional way in embroidery designing. The working of the stitches themselves construct the forms.

In these embroidery patterns there is no idea of, or attempt at, making representations of any real flowers, but simply resemblances to floral formations.

The drawing or working of these lovely forms with pencil or needle trains the fingers in rhythmic movement in a way that is at once easy, natural and fascinating.

STITCHERY UNIT EMBROIDERY

Fig. 18 illustrates the building of a stitchery unit embroidery motif with the loop or link stitch.

Nos. 1 and 2 show the stitch in its constructive form used in hems and decorative seams. A row of tacking is first worked, and then a row of the loop stitch between.

No. 3 is the same stitch. Two loop stitches are worked close together at base—slantingly.

No. 4 is still the same with a further extension: the three loops are again wrought close together at base, one at each side on the slant and one upright in the middle, which gives a trefoil formation. And with a French knot added at the base this makes an ideal constructive and ornamental hem round the neck and sleeves of undergarments, particularly if done in delicate shades of gold or amethyst, perhaps, on white or cream ground.

No. 5 shows our loop stitch formed into a tiny *unit*. The four loops are worked opposite each other. This is frequently called the daisy stitch, especially if worked in 6–8 or more looplets, as at No. 5, because of its resemblance to the daisy and other such dainty flowerets. It makes a lovely line decoration for the bands and sleeves of blouses, especially if bound on each side with a single or double row of wave, chain, or tacking stitch.

But used as a simple stitchery unit it forms a charming motif for building up innumerable embroidery patterns. And this applies to all the various well-known stitches. For even with the tacking stitch the most dainty and attractive stitchery designs can be produced. The chosen stitch and unit form the motif, and according to the arrangement of the units the pattern designs are built up, as according to the notes and chords in the musical composition the theme is developed.

No. 6 shows our tiny four-petaled unit worked triangularly.

No. 7. Here the unit is composed of only three

loop stitches to vary it. By joining the four trefoil units pointwise a sort of lozenge or diamond shape is formed in the centre.

No. 8. As may be seen at a glance, the four units are here worked exactly opposite each other—just as were the four loop stitches in forming the unit, *i. e.* by bringing the stitches point to point. This produces a square formation.

It will be observed that in working these tiny figures the size, the form and position of the stitches, and the units serve as our guide of measurement.

If the stitches are kept at a regular size, and worked evenly in place, and the same with the units, no further marking or measuring is required in constructing a well-balanced and orderly pattern.

At Nos. 9, 10 and 11 we have a variation by working the four units at different angles.

No. 12. The four units are first worked as at No. 11. Then another four-loop unit is added at each of the four corners. This formation further extended makes a beautiful trellis-like pattern suitable for broad borders, on window or bed draperies, for instance.

No. 13 gives us another variation. Here we work the units first as at No. 8, and then work other four units—one exactly in the centre of each of the four outside spaces.

No. 14 is another of the same. Four units are again worked opposite each other, and by adding the little trefoil unit worked triangular fashion at each of the four sides—bringing the stitches point to point —a pretty four-pointed ornament is formed.

In any or all of these tiny figures the French knot

may be introduced freely, worked at the centre of the units, or in the middle of the spaces, or both.

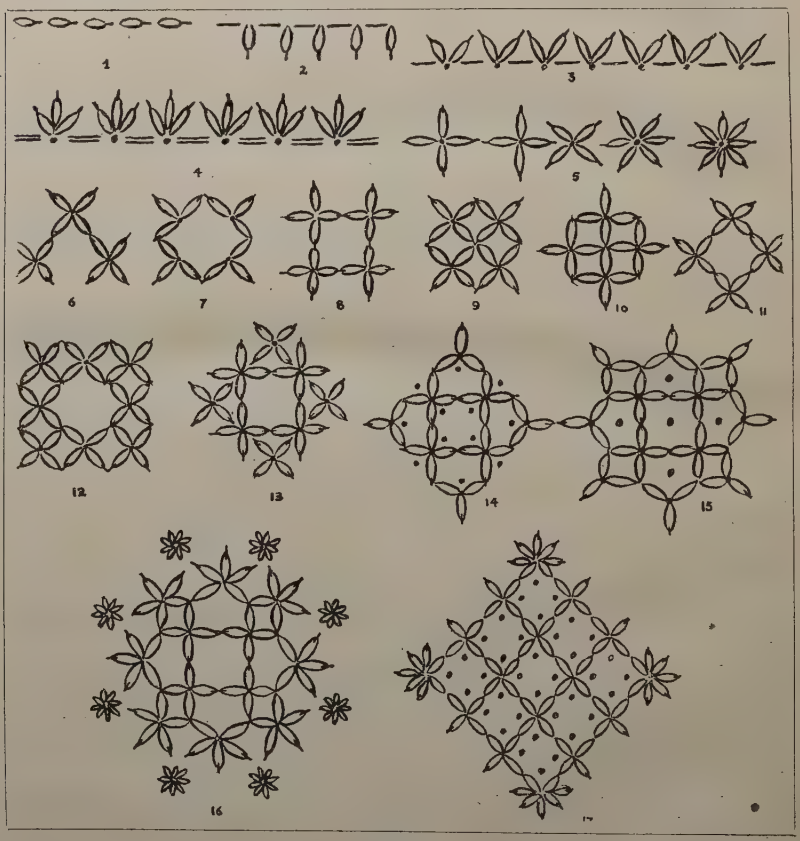

Fig. 18.

And the little ornaments would all, of course, be worked in colours suitable to, and in harmony with the constructive seams of the article being decorated.

No. 15 is wrought exactly the same as No. 14, with a further extension by working another little trefoil unit between each of the four points. This produces a sort of octagonal—8-pointed—formation.

These four latter, Nos. 12, 13, 14, 15, make very dainty stitchery ornaments worked in various shades, at the corners of yokes, and collars or of cushion covers, etc.

No. 16, as will be seen, is precisely the same formation as No. 15, but by adding another loop stitch at each side of the eight points, and an eight-loop unit between the points at even distances, we get a very beautiful circular ornament.

This last formation (17) may be worked from the centre outwards as the other ornaments, or in four diagonal lines of four units each. The first line, bringing the units point to point, will be a perfect guide to the regular and even working of the other three lines. Three loop stitches are added at each of the four angles. Then the French knots give the finishing touch, worked four in each of the open spaces. Or a variation may be made by inserting a single or double cross stitch in the heart of each of the units, or in the middle of the spaces, instead of the French knots.

These last two figures, 16 and 17, worked singly, or in groups of twos, threes, or more, make very suitable embroidery decoration for the breast of upper garments—gowns, tunics, cloaks, etc.; also the corners of table, piano, or sideboard runners. And if worked in brilliant colours—crimsons, greens, blues, or purples—harmoniously blended, they can be made to look like little jewelled spangles.

But any of these unit forms are suitable and

adaptable as line, centre, or corner decoration for almost any article of dress or household use.

And so we might go on with our little stitchery unit, building and expanding in this easy and attractive way interminably, evolving an endless variety of embroidery patterns. It is amazing what beautiful decoration can be produced in this simple manner! And as with the Rhythmic Stitchery Designing—the process captures the mind and the fingers!

Each stitch has a form and beauty of its own—link, wave, cross, tacking, or whichever it may be. Equally charming designs can be evolved with any of these, and all the other ordinary constructive stitches.

In building up our stitchery patterns we have, of course, to use our common sense and judgment all the time. We must determine the stitch we will use, the size of the stitch, how many stitches in the unit, the shape and size of the unit, the number of units to compose the motif. We must decide precisely at what angle we will place the units to form the pattern, whether point to point, side by side, or in alternate rotation. If for stitchery braiding, its width, *i. e.* the number of rows; if border decoration, its breadth; corner ornament, its size and style. If for a star formation, whether it shall be five-pointed, six-, seven-, or eight-pointed, and so on.

Again we have to consider how we shall arrange each *group* of units to get the finest effects, the most beautiful pattern, and whether the design will be geometric or floral, etc., etc. We have to plan out the blending of our threads in the stitchery, the colour-scheme of the whole decoration according to the nature and purpose of the article to be constructed

and adorned. It is in all this that we express our skill and taste, our understanding of, and capacity to create design.

In sewing and embroidery designing generally the people do not use their sense and judgment in this respect. They are content, for the most part, to copy others, or use machine-printed patterns. But in this new method of embroidery designing, the *great* thing is that we do not require to copy others, or use machined patterns, for with our stitchery units and motifs the patterns grow naturally out of, and in harmony with, our seams and hems.

With such little designs as described here, and others many and varied, teachers and scholars alike delight to create for themselves ever new and beautiful patterns, especially as they can do so with the needle and coloured threads without the need of tiresome transfers or tracings.

Beautiful geometric, leaf, flower and star formations of all kinds can be so produced. The arrangement of the units may be varied in a thousand ways.

When our seams and hems are done it is a pure joy to devise and work out some novel design with our stitchery units and motifs. These can be developed from simple to the most elaborate, suitable for the decoration of a baby pinny or the most sumptuous robe of state, from a plate or table mat to the grandest household drapery.

In working any one or other such little embroidery ornaments as those illustrated here as a *repeat* design, ruled lines, or markings in pencil, crayon, or chalk will be found helpful, especially to those who cannot rely on eye measurements.

In putting the little pattern on the two sides of collars and yokes, for instance, or on the four corners of cushions or table-centres, etc., etc., all that need be done is to put a dot in pencil or crayon at the central point at each corner where the ornaments are to be worked.

Again, in using the little units in line decoration as borders, or as substitutes for gimp or braiding, we have but to measure and mark at regular intervals the centre point for each unit The spacing of these will be closer or wider according to taste and as to whether the stitchery braiding is to be rich or simple.

Beautiful line decoration can be wrought with these little inlets of round or square set formations bordered on each side with plain lines of stitchery, or it may be groups of little trefoils, bound with double lines in wave stitch, and so on.

In working all our embroidery designs we must always guard that our groupings are never too cramped, nor the border lines too close. The beauty of all good design depends as much on right spacing as on the pattern itself (see page 106).

SOME ORIGINS

The little pupils would do well to learn to understand the meaning of the forms they produce, even of the stitchery: something of their derivation, what they represent, embody or symbolize. In this way the eyes of the mental vision are opened to the beauty

and wonder of the tiniest blade of grass, leaf or geometric unit, and to realize that all visible things which we try to form or imitate have their origin far back, and that one invisible force animates and unites all.

The origin of even stitchery forms and patterns is very fascinating. For instance, take the simple saw-stitch. It is formed like the teeth of a saw, the saw itself having been an imitation of the spine of the saw-fish (saw-fly), and become a favourite for brick and wood borders.

Again, the primitive beginning of the zigzag form from which what is known as the dog-tooth pattern in architecture has evolved, and from which so many of our stitchery formations are derived, is believed to have had its origin in the general human instinct demonstrated by all schoolboys—or girls, for that matter—who possess a penknife or any cutting implement to make rude hackings.

The dented gunwale edgings of the Venetian boats are to be found, it is said, in the ornamentation of the tombs, basilicas, baths, and triumphal arches of the Romans.

Some artists believe that the Norman builders used the zigzag to represent waves of light springing from the half orb of the setting sun.

The Egyptians used it to signify or resemble water. From this the teacher can lead up to the idea of the leaf-form rising out of the water—the lotus; the Egyptian water-lily or sunflower, which in time was embodied in the ornament on Corinthian arches, as the acanthus, or in the lovely Greek honeysuckle, and which, forming a series of graded curves, became to the Greeks the ideal Nature form, apart from its resemblance to

any real plant, because of its perfect embodiment of beauty and grace, balance and proportion.

In course of time the builders of the beautiful cathedrals wreathed their columns and capitals with both the lotus and the acanthus, edged with brilliant zigzags and dotted lines—stitchery in stone—just like our needlecraft stitchery. In the turning of the corners of buildings, in round, square or pointed form, the Gothic architects and builders evolved many beautiful and varied forms of the dog-tooth pattern, which so many of the New Art Stitchery patterns resemble. See coloured stitchery Plate, Nos. 4 and 13.

There would be great interest to needlecrafters in tracing out the connection and similarity in the patterns and ornamental mouldings and edges of arches, windows, columns, capitals in the great buildings of the past—"lace-work in stone"—and the designs unfolded by our ornamental stitchery. It would bring a new delight to a visit to Westminster or to any of our own beloved English Gothic cathedrals.

Lovely designs we could trace, for instance, from the tiny four-sided pyramids of the dog-tooth pattern worked into trefoil or quarterfoil arches, edged with plain line mouldings, as we edge our little floral formations with lines of stitchery. The brilliant zigzag edgings, square incisions and dentals of these glorious buildings were often painted gold on the faces, with the little incisions shining out in blue and red—as the New Art Stitchery shines.

From the decorating of the façades and cornices of the beautiful ancient Greek buildings what is universally known and admired as the Greek key pattern had its origin.

Fig. 19.—Young Needlecrafters in School.

The beautiful fret ornament to be seen decorating even some of our mediæval English chimneys we can simulate by a few rows of the zigzag-stitch, as at coloured Plate, stitch No. 6. This pattern may be arranged in a number of varied ways to make beautiful braidings, suitable for edging panels, or bars across the breast and pockets of tunics and other garments.

Teachers and pupils alike would find it a fascinating study, beginning with the rough-hacked designs in wood and stone of past days, to trace the varied development of these up to the highly-evolved and exquisite ornamentation of our many lovely cathedrals —stitchery in stone.

Many of these ornamental edgings are like the beautiful hems and seams of the New Art Stitchery garments.

And just as in pattern designing in stone each line and leafage sets the other off, and each variation in the musical pattern deepens and enriches the other, so each line of the coloured stitchery beautifies and enhances the other, and thus creates a never-ending source of joy and pleasure to the sewer.

" I never thought that a school subject could have brought me such joy," writes an enthusiastic Headmistress, and some of her children can be seen in the picture she sends us, Fig. 19, happily sewing in the New Art Stitchery in her bright and spacious classroom in Surrey.

Such is the experience of many other teachers in the various schools where the new methods have been adopted, as the contributions by Headmistresses in the present volume bear testimony.

NEEDLECRAFT AND THE NURSERY SCHOOL

By *Miss Margaret McMillan*

The Regulations fix two to five as the age of Nursery School children. It is not a very happy idea to break up childhood in this way, for, at the age of five, a Nursery School child cannot leave the Nursery School without very great injury and loss to himself. We hope that the first lustrum will soon be one stage, not two or three, for the Board of Education, and until that day comes we shall keep our children till seven as best we can, doing without the grant somehow. In this tiny article, however, I want to deal with the Edu-craft work and its effect and uses in our open-air Nursery Schools, and to this I will confine myself.

The Edu-craft for us is not a subject, for we do not teach sewing, except to a few seven-year-olds. Our toddlers do not learn to sew. Neither do our three-, four-, and five-year-olds. But you must not think that the Edu-craft means nothing to us, therefore. It means a great deal.

Come into our toddlers' camp in the morning. Here is Charlie, aged two, who is just arrayed in a gay little overall made in the E.N.A. craft-room. His eyes, of the self-same blue as the overall, are large

with pride and wonder. He looks at us gravely, pointing to his clothes, and nothing can be more charming than his mute joy and astonishment.

Kitty, at his side, looks radiant. She is a lovely blonde with blue eyes fringed with long dark lashes. In all her life Kitty never knew what it meant to be beautifully dressed, but now in her buff, blue-embroidered pinafore frock, and new shoes, she dances about the bathroom—a butterfly figure as fair as this spring morning.

"Our babies are good in the morning," says the Head of the Toddler Camp. "The prettier their clothing the better they are." And as we watch the gay flutter of little figures playing along the paths and near the flower-beds, we begin to understand what it means to a toddler to be dressed in fair colours. What if they do get a little tumbled by dinner-time? The toddlers will never forget those mornings when, after the bath, they put on gay clothing and were beautiful and good.

Come up now to the shelter of the three- and four-year-olds, and you will see a new aspect of the clothes question. We hear a great deal about colour in schools, and the need for drills and exercises to improve the colour sense. Here in the bathroom of the four-year-olds the little girls are getting dressed for the day. I am afraid they may be a little vain, but you know what happens if you drive Nature out with a fork. She comes running back.

"My hair is dark," says Rose; "I would like a rose ribbon for it and an overall just the same."

"I," says Iris, who is dark also, "will have a yellow ribbon, and then I will be like the

nasturtiums last year. Here is a yellow overall, the right colour."

"Boo-oo-oo," says rude Gilbert. "They were not yellow. They were orange." Yes, I am afraid my children are sometimes vain, and sometimes rude.

Yet, how charming this flock of forty boys and girls look as they rush into the sunshine. The pretty blue sundour, the gold, and rose, and buff Edu-craft clothes that do not fade in the wash-tub or in the broad light of noon. Always the colours are soft and yet vivid, always fresh and keen as on the first morning! And the fair stitchery and gay tassel or cords are a reminder. The children, dressed in these clothes, their hair shining like silk, their faces wearing the soft bloom of the well-washed, out-door child, are the joy of the garden. And they are gentle too, self-respecting, obedient even, as a natural result of the beauty that has come to them. We hear no ugly words, we see no ugly gestures, even voices are sweeter because of Edu-craft.

But it is when you get into the top section, where the children of five to seven years old are gathered, that you begin to see the whole meaning of fair clothing. There, indeed, the effect of three or four years' nurture begins to show in almost startling ways. I have seen visitors catch their breath when they entered the camp that is the top section of our Nursery School of 140 children. What are all our dreary palliatives, our heavy-footed attempts to make the ugly less ugly, the despoiled less miserable, in face of this revelation, which is Nature's own secret and also her great reward? When I begin to lose heart and hope

I go over to the camp-school and have a peep at the children of to-morrow.

Like a rose shaking its beauty free, the little tight child-buds of yesterday burst, and here at tables or in class-room groups about the walls, or in the play-ground, shine out at last; our older children, all dressed in Edu-craft clothes, and fairly emerged as human flowers. The elder ones of seven, sew now, and even make their own designs on the board or on the fabric itself, choosing the colours they love best, embroidering sachets and coverlets, dressing dolls, and even making sometimes the overall a child will wear. They are used now to pretty things, and, above all, pretty clothing. If you looked into their mind-stores now you would find images coloured there like rainbow mists between the rocks; arcs of glory playing between thoughts of home, and school, and some far-off to-morrow. For not only is the sky blue for these, and the earth full of flowers. People, too, are clad in beauty. They themselves walk in it as in the light of a great and re-assuring Presence. For colour is not only the flame of the physical life, it is also, and above all, the flame of the moral and spiritual, and that is why, doubtless, the greatest books give us the glow of topaz and ruby and amethyst, and why Hades is pictured as a place where there is no great light—that is no real colour.

Well, these our children might have been in Hades. The streets near there are grey and dim. Even in "the pictures" there was no colour—only when the camp-door opened they rushed in and found the colours of Life, and lived anew.

Certainly the Nursery School will do justice to

the Edu-craft. For let us hope there will soon be no indoor Nursery School, no place where very little children are massed together between walls. Let us hope that soon all our little ones will be in outdoor Nurseries, where they can wear their Edu-craft overalls to the best advantage. Then we shall begin to see them as well as their clothes. The Revelation will go on, and we shall be drawn on to help them, for we must love Beauty when we fairly see it.

MARGARET MCMILLAN.

THE "DISCIPLINARY POWER" OF ATTRACTION

"AND each for the joy of the working," wrote Kipling with a fine idealism, an idealism which is rarely to be found in the daily routine of the workers' child. One considers the time-table of the elementary school, and regretfully one admits that there is very little "joy of the working" in any part of it. Yet why not? Are we not dealing with the lives of little children, which ought to be pure joy? As a student, one is forced to the conclusion that the much-desired change cannot be worked from without, the reform must of necessity come from within. In the mind and hands of the teacher herself lies the power to work the miracle. The shadows must be dispelled. Where, then, shall we make a beginning? In just that occupation which lends itself more readily to the change than any other, *i. e.* the Needlework Class.

Let us set ourselves to change, not the aim of the

lesson, but the means whereby that aim shall be achieved. One pays generous tribute to the needlework instructors of the old régime. They have striven against fearful odds to make their generation of girls appear tidily dressed, and in garments neatly mended. But what of the road they travelled? the aching eyes, the headache, the tears, the drudgery. If one is honest, one admits that often the girls finished their course *hating* needlecraft, rather than delighting therein. The thoughtful teacher saw the evil, and sought in vain for a remedy.

Even so did I. And I found it in the simple, practical scheme of needlecraft with "constructive and decorative stitchery" laid down by the Educraft Association.

I approached the scheme as a critic, examining it from various points of view, and found that it came triumphantly through the criticism. Since then I have put the scheme very severely on trial, by giving it a place in my school routine.

Writing as an experienced teacher, to teachers, this scheme is thoroughly good, and its widespread adoption wholly to be desired. The attractive power of the scheme is very wonderful. After an introductory lesson one feels one must go on, that one could not possibly revert to the colourless monotony of the old régime.

Every teacher knows the disciplinary power of that which appeals to the eye. Immediately interest was focussed. There was no wandering attention or apathy in a class before which the knots of coloured threads were displayed. I have seen the clumsy, toil-worn fingers of the child-worker handle the blues

and golds with reverent care. No need to give a warning about wasting threads, every small portion was carefully treasured.

The effect of unclean hands was too obvious for even the dullest child to ignore, consequently there was an immediate and *voluntary* improvement in the hands held out for the fascinating threads. Therein, I think, lies the power of Edu-craft over the child mind. Everything is so plainly seen, the virtues not far to seek. There is the friendly needle, with its large eye, so suitable to inexpert fingers, which so soon weary, holding the irritatingly elusive tool previously in use. A factor to be seriously reckoned with, is this dissipation of energy, and so much of the child's effort in needlework is unproductive, because of the unsuitable tools supplied. Then with the large needle and pretty thread on the good stout cloth the first line of running stitch is produced. But behold, one stitch is different to its neighbour in length, perhaps, or space, or direction. And then, oh joy! it is easily rectified. The error is *visible* to the child and can be *remedied* by the child—two vital points in training. The strong thread is easily withdrawn, the good material stands the strain without destruction, and then on we go, slowly at first, and with suppressed excitement, then more rapidly as confidence grows, and the child who could *not* sew, finds herself producing something good to see. From straight lines, with infinite variety of colour and direction, we proceed to curves, and so on, to intricate design, without realising the rapid development of our powers of expression. Between the child and its desire to create there is no insurmountable difficulty.

So often have I seen a child set out to make a garment, all enthusiasm and hurry, and lose heart by the wayside. Under the old system every conceivable hindrance seems to have been put to block the way between the child's desire and its achievement. First, the intricate pattern, then the long, tedious seams, the fragile material, which collapsed so appallingly when errors were rectified, the wretched needle, which so soon broke, or got lost, the frail thread, which snapped at the least provocation. Small wonder that the child with the really creative brain despaired, failed and rebelled. "It takes so long," says the child. "And if I make a *wee* mistake it all puckers in the undoing and a hole comes." How many of us like to feel that even our "*wee*" mistakes are irrevocable?

By way of Edu-craft I see the solution of a big, big problem. Shoddy material will not do. Shoddy material finds no demand. Therefore shoddy material does not pay to produce! Thus shall the working child come to clothe herself in garments beautiful and durable, and wholly good.

There is, too, a glory about an Edu-craft garment that does not fade away. The shadow of the wash-tub gives a transitory value to many a pleasing garment, but with us the washing is a new birth rather than a funeral rite.

The need of co-operation between school and home is generally recognised, and I am glad to notice that end is one of the ideals of Edu-craft.

K. B. R.

(*Headmistress*) *Lincolnshire.*

SEWING WITHOUT TEARS

"SEWING without Tears," [1] ran the heading of a newspaper article which drew my attention to "Edu-craft" needlework, and led me to visit the studio at Deptford. Although the needlework hour in my school had not been quite as pathetic as suggested by the heading mentioned above, I had long felt the need of a driving force which should come from within the child, namely, the desire to sew because it was a pleasure to do so. What I saw at Deptford—beautiful colours in threads and materials, big needles and coarse threads for young eyes and small fingers, simple yet beautiful stitchery—suggested to my mind the possibility of making in school tasteful, yet serviceable, garments and household articles which the girls would delight in making and which would be a joy to wear and use.

With the permission and help of the local authority, and after some study of Edu-craft methods under the gifted and enthusiastic guidance of Miss Swales, the "New Needlecraft" was introduced into the school of which I have charge.

Needlework at once went with a swing; no longer did the teachers need to work up enthusiasm for this essential and womanly art; no longer was there any need to advocate industry; rather was the teacher carried along by her class, her difficulty being to keep up with them.

They came early to school and were found at work

[1] By Miss Clementina Black in the *Daily News*.

on their garments, whenever an optional lesson occurred they chose sewing, and they asked leave to take their work home. When the requests to take work home had to be refused they bought threads at a local shop and in some cases worked on the garments they already wore, in others used up scraps of material, and in some cases the mothers bought material for their little ones to make up by Edu-craft stitchery.

Garments and articles made in school were jumpers, overall dresses with knickers to match, cushion and table covers, tea-cosy covers, pinafores, bags and mats; in underclothing we made from the very useful and durable natural cloth night-dresses, combinations, camisoles and knickers. These were all sewn with coloured threads, and I confess I had some misgivings as to whether the underclothing would sell. After a few months of this fascinating method we had an open day for parents. The garments and other articles were most of them marked "sold" before the day and the remaining few were readily bought. I need have had no anxiety about the underclothing—not only were the available garments bought, but orders for more were given, and many of the things could have been sold several times over.

I feel sure that the Edu-craft Association has found the way to interest our girls in sewing and, whereas the old white work always attracted the few and was laborious and distasteful to the many, the Edu-craft sewing interests and attracts the many and few can withstand its fascination.

This being so, is it not time to permit the little child to revel in bright colours and express itself in beautiful designs? Shall we not encourage construc-

tion and experiment and widen our horizon in this ancient art? And then, apart from the use and beauty of the articles and garments made, who shall say that this very charming needlecraft may not be one means of achieving that desirable end of "educating our children for their leisure"?

E. A. A.
(*Headmistress*) *Surrey.*

THE CULTURAL VALUE OF THE NEW STITCHERY

About two years ago we introduced into the school some of the "Edu-craft" ideas concerning the making of garments. We did this with a class of girls who showed rather less than the normal interest and skill in needlework.

The idea of making stitches which are at once constructive and ornamental, was placed before them, and then, choosing their own colours, they began to make simple overalls to the natural and graceful patterns suggested by the human figure. The impression which the plan made on the minds of the girls when first presented to them, cannot be accurately known, but we are quite sure that the making of each bright-coloured stitch increased the desire to construct and create. The listlessness which had characterised these girls and their work soon fell away, and they became keenly interested as the possibility of making

a beautiful garment and of inventing new stitches crept into their consciousness, and as the possibility grew into a reality, they felt the true craftsman's joy in achievement.

We have now introduced "Edu-craft" methods more completely into all the classes. The younger children have made feeders, cushion-covers, short curtains, pinafores and overalls. They have had the delight of choosing their own colours, of inventing new stitches and designs and making sketches of simple garments, so that nature-study lessons, drawing lessons and needlework lessons have to a far greater extent been connected with one another, and with much success.

The older girls have made jumpers, serge dresses and knickers, the herring-bone stitch being worked on the serge with a coloured thread which harmonised with the colour of the serge.

Now, not infrequently girls come to school early in the afternoons when they know that their needlecraft work forms part of the time-table. They say: "I want to get on with my garment," and they beg to be allowed to sit down in their places and begin.

In many cases the mothers are not less enthusiastic when they see the irresistible little garments which the children have made, and we can detect a real desire to make and to wear more simple, more beautiful and more lasting garments.

So far we have written of the practical rather than of the cultural aspect of the "Edu-craft" methods, but we believe very firmly that from the latter point of view also these methods have justified themselves. The methods used in schools have, we fear, too frequently

been methods in which inhibition has been too prominent a factor. We have known how to inhibit, but not always, and not sufficiently have we known how to set free.

The " Edu-craft " methods provide for the setting free of the individuality, the *self* of the child.

There are few, if any, people who have not had in them some originality, some instinct for creation and construction, some sense of beauty, " dim struggles for truth," but often these have been repressed rather than encouraged.

By adopting the new methods we feel that we have helped the children to make garments of a simple and beautiful type, but, more important still, they have been helped and encouraged to set free their imagination, and to give utterance to the creative and constructive instinct, thus leading them to beauty and truth, for " what the imagination seizes as beauty must be truth."

It has also afforded an opportunity for co-operative work in the making of screens and stage curtains for use in our school entertainments. We feel that this needlecraft has a truly cultural value, for it can be used as a means toward self-realisation and the expression of individuality on the one hand, and, on the other, it affords opportunity of exercising and strengthening the social and co-operative spirit.

E. M. S. and A. N. A.

SUGGESTED SCHEME OF NEEDLECRAFT FOR CHILDREN 7 TO 14 YEARS OF AGE.

Age.	*Drawing.*	*Cutting Out.*	*Stitchery and Processes.*	*Materials.*	*Repairing.*	*Stitchery Unit Embroidery.*
7-8.	Straight and upright lines forming square and oblong mats with frayed edges and rows of tacking stitches.	1. Square and oblong mats in paper. 2. Shapes laid on cloth and cut out.	1. Small square mats, frayed round edges and decorated with one or more rows of tacking stitch. 2. Oblong mats frayed at short ends, inturned along sides and hemmed tacking stitch.	Natural cloth or other soft firm material, cream or ecru shade. Coloured cotton threads, No. 12. Large-eyed needles (Scientific Sharps), No. 2.	—	—
8-9.	1. Square and oblong mats showing surrounding hem folds, corner turnings and rows of constructive stitches. 2. Rows of hemming stitch slanting both ways. 3. Rows of cross stitch.	1. Cutting out as above, creasing hem folds along edges of paper. 2. Infolding hems round edges of mats (excellent finger and eye exercises).	1. Square and oblong mats or runners of varying sizes hemmed in double rows of tacking stitch. Hemming stitch, cross stitch. 2. Squares placed two together, oblongs overfolded forming bags. Sachets, introducing oversewing and top cross sewing, corner turning. 3. Pincushions, needlecases, iron, kettle and teapot holders. Child's work lap bag.	Materials as above. Oddments. Oddments. Serge; flannel.	—	—
9-10.	1. Baby's feeder; pinny showing lines of constructive stitches. 2. Rows of double cross stitch, rows of wave stitch, rows of herringbone stitch. 3. Stitchery units, *i.e.* four double-tacking stitches placed opposite each other; draw lines of these. 4. Repeat with cross stitch.	Cutting, creasing and laying hems as above. Child's feeder; pinny; first overall.	1. Baby feeders; pinnies; first simple overalls. Collars, introducing curve and circle inturning and hemming. Double rows of tacking with double upright stitches, hemming stitch or cross stitch between. Wave stitch, *i.e.* slanting tacking. 2. Simple cord making and fixing.	Natural cloth. Coloured cotton casement cloths; fadeless. Coloured cotton threads, Nos. 12 and 16. Needles (Scientific Sharps), No. 3.	—	1. Four double tacking stitches worked opposite each other, forming tacking-stitch unit. 2. Four cross stitches worked ditto, forming cross-stitch unit. Stitchery ornaments for little mats and bags.
10-11.	1. Outline child's Magyar overall—short sleeves showing band facings round neck, sleeves and pockets. Constructive stitches round bands in double tacking with cross stitch between. 2. Form units in cross stitch, *i.e.* four cross stitches single and double placed opposite each other.	1. Magyar pattern child's short-sleeved overall in paper. 2. Place paper on cloth, cut out body part, then contrast coloured bands to face neck, sleeves, top of pocket. 3. In-fold hems in cloth as previously instructed.	1. Band facings sewn double row tacking with double upright stitches between. Side seams sew and fell. Pocket at left breast for "hanky." Cord tielets. 2. Other similar overalls in varied colours and stitchery. 3. Boy's work apron; girl's cooking apron and sleevelets. 4. More advanced household articles such as shown at Plate 9.	Materials as above.	Simple darning exercises. Patching in decorative ways on flat surfaces, using small pieces of cloth in contrast colours.	1. Four tacking-stitch *units* worked opposite each other. 2. Four cross-stitch *units* worked similarly, forming cross stitch Motif. Ornaments for yokes, collars, pincushion and other such slips.
11-12.	1. Outline girl's Magyar jumper, elbow sleeves, showing bands and stitchery round bottom, neck, sleeves, and pocket tops. Zigzag, *i.e.* wave-stitch with dots at each side between the points. 2. Original lines of stitchery units combining cross and loop stitch. 3. Units combining cross and loop stitch as borders for casement curtains, piano and sideboard runners.	Cut girl's jumper as described at drawing column. Bands in contrast colour material.	1. Girl's jumper trimmed with contrast colour bands sewn with rows of wave stitch and French knots. Fig. 13, introducing decorative button and loops, fastenings and buttonholes. 2. Baby's little shirt; child's princess petticoat. 3. Further advanced household articles. Tea-cosy and other cushion covers, casement curtains, tea-cloths, etc. Piano and side runners.	Gabardine. Coloured casement cloth. Cotton serges. Natural cloth. Flannel. Flannelette (non-flam.). Linen. Canvas crash. Coloured cotton threads, Nos. 12–16. Needles (Scientific Sharps), No. 3. Betweens, 3.	More advanced patching and darning in decorative ways on squares or oblongs. Example: Table centre with square inset piece worked in open joining stitch. Four diamond or other shaped pieces in contrast shade applied at corners.	1. Two rows of double cross worked alternately with double rows of tacking at each side—border decoration. 2. Four double crosses worked close together forming square unit, with double tacking worked round. 3. Original decoration as at drawing column.
12-13.	Outline child sets. 1. Boy's long-sleeved tunic and knickers. 2. Girl's overall and knickers showing indrawing at knees and waistband. 3. Suggested stitchery for these. See Fig. 5. 4. More original unit designs, for table centres, duchess sets.	Cut out child sets as described at drawing column—in paper, then cloth. Yoke bands in contrast material.	1. Girl's chemise; knickers, coloured or white. 2. Child sets—boy's or girl's, as illustrated in Fig. 5, introducing casing, gathering and stroking, setting into bands, side openings and flaps, putting on cuffs. Buttonholing. 3. Work-bag apron. 4. Baby's gown. See Fig. 8. Buttonhole stitch: link or loop stitch; feather stitching.	1. Natural cloth. 2. White or tinted cambric. 3. Cotton and wollen serges. 4. Wincyettes and Wincey. 5. Coloured cotton threads, Nos. 12–16–18. 6. Needles (Scientific Sharps), Nos. 3–4. Betweens, 3–4.	Ditto.	1. Loop stitch unit designs as shown on Fig. 18. 2. Other original arrangements of loop unit. 3. As at drawing column. 4. Ditto.
13-14.	1. Sketches of tunics, camisoles and blouses. 2. Suggested stitchery for these. 3. Simple geometric and floral designs for breast of tunic and blouses. 4. Initials and monograms.	Girl's simple princess petticoat. Girl's overall frock with yoke in collar and cuffs. Girl's blouse with inset sleeves.	1. Garments as at cutting-out column. 2. Baby's garments. 3. Scarfs, hemmed at ends and fringed or drawn into points and finished with loops or tassels. 4. Making of eyelet-holes, slots, cords, tassels, fringes. Simple two-piece skirt. Mounting shirt on waistband. Placket hole.	Stripes of silk weave or of warmer and heavier materials.	Ditto.	1. Work stitchery borders as at coloured Plate No. 10. 2. Work outlines of squares, circles, triangles, and other geometric forms. Inset stitchery units in centre of these. 3. As at drawing column. 4. Ditto.

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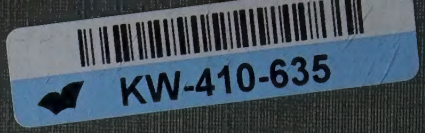
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